VOGUE

JUNE



ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 16

Inexpensive Luxuries in Fashion

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50 CENTS



*TM Mutation Mink Breeders Assn.

Virginia Thoren

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is the
proudest word a mink
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Mutation Mink Breeders Association,
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37 Golden Square, London W. I.
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Editorial Director: Michel De Brunhoff
Editor: Edmonde Charles-Roux
Ass't to Publisher: Henry Bertrand

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Edna Woolman Chase, Editor Emeritus
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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British — I. S.V.-PATCÉVITCH Publisher

JUNE, 1956



COVER

Here, the dress accompanying the news pictured on the cover—the news of rosy peach colouring in a new lipstick and nail enamel, by Revlon (more about it, page 101). Intensely pretty with rosy peach: a vivid velvet hairbow-on-a-comb, beads, and ear buttons—all, by Mr. John. All, at Lord & Taylor; Dayton's; Sakowitz; I. Magnin. Dress, by Ceil Chapman, of white silk faille, at Lord & Taylor. Photograph on the cover, by Penn.

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Vol. 127. No. 10. Whole No. 1970



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King Size and Regular length

JUNE
TRADE
EDITION

VOGUE

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TO PRESENT YOUR OWN FASHIONS

Black and White News

the shadow coat and big hat *(pages 66 and 67)*
the bare-back dress *(pages 68 and 69)*
the new blousing lines *(pages 72 and 73)*
white country dresses with big hats *(pages 90 and 91)*
black sweaters over white skirts *(pages 96 and 97)*

Vogue's Flying Wardrobe

clothes for the woman travelling now and
for the woman going to the November Olympic Games in Australia *(pages 74 to 83)*

Inexpensive Luxuries

smart summer dressing ideas—all good buys *(pages 108 to 116)*

OTHER VOGUE FASHION IDEAS IN YOUR SUMMER STOCKS:

the beautiful new chiffons for late-day and after with big, beautiful dining-out hats . . . knitted cotton jersey dresses that travel like t-shirts . . . the idea of a day sheath with a late-day overskirt . . . smart addition to most anything in a summer wardrobe: the white cardigan sweater . . . the silk sweater, as wearable as cashmere . . . the two-ply cashmere sweater substantial enough to be a summer coat . . . the new summer brilliance of a rosy peach colour for fashion.

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VOGUE, JUNE, 1956, VOL. 127, NO. 10

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● The Summer Fashion for Black

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VOGUE SAYS: "Black—blousing in beautiful new ways"
VOGUE SAYS: "Black for dinner out"
VOGUE SAYS: "Bare black dress—showcase for summer beauty"
VOGUE SAYS: "Black jacket and sheath—
one season to the next"
VOGUE SAYS: "Black shirt dress—in any city wardrobe"
VOGUE SAYS: "Late-day sheath—one stroke of black"
VOGUE SAYS: "Black silk satin dress—bloused softly as chiffon"
VOGUE SAYS: "Under a bloused cardigan—a black sheath"
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VOGUE SAYS: "Newest summer black—the shadow coat"
VOGUE SAYS: "Newest summer black—transparently beautiful"
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VOGUE SAYS: "The shadow coat—over a black sheath"
VOGUE SAYS: "The shadow coat with a big beautiful hat"
VOGUE SAYS: "Black shadow—silk organdie coat"
VOGUE SAYS: "Black silk organdie coat—like free-falling air"

● Summer White, Black-and-White

VOGUE SAYS: "White dress—beautiful new backlessness"
VOGUE SAYS: "Bare-back white dress—on with the dance"
VOGUE SAYS: "Brilliant black and white—summer fashion"
VOGUE SAYS: "Black and white news—the bare-back dress"
VOGUE SAYS: "Summer fashion—cut away to black and white"
VOGUE SAYS: "Black sweaters—to wear with white skirts"

● Vogue's Travel Wardrobe

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VOGUE SAYS: "Beige wool fleece—travel coat for summer"
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VOGUE SAYS: "High-waisted black dress—for little-evening events"
VOGUE SAYS: "Little-evening events—black silk dresses"
VOGUE SAYS: "Silk sheath—spectator in fashion"
VOGUE SAYS: "Good day dress—summery silk"
VOGUE SAYS: "Cotton dinner sheath—travels easily as a T-shirt"
VOGUE SAYS: "Red cotton jersey sheath—travels easily"
VOGUE SAYS: "Blue linen—little-evening dress, a day dress"
VOGUE SAYS: "First stop—the beach—black faille bathing suit"
VOGUE SAYS: "Bathing suits with straps—must for surf"

● Big Beautiful Summer Hats

VOGUE SAYS: "Black—the big beautiful dining-out hat"
VOGUE SAYS: "New hat—shadow of black chiffon and a white rose"
VOGUE SAYS: "Newest summer black—the shadow-y hat"
VOGUE SAYS: "New Ascot hat—shadow of black chiffon"
VOGUE SAYS: "The shadow-y hat—organdie and ostrich"
VOGUE SAYS: "Black tulle hat—transparently beautiful"
VOGUE SAYS: "Hat with nostalgic aura—gentle white plumes"
VOGUE SAYS: "Hat-of-the-year—height of fashion"
VOGUE SAYS: "Widely invested—brimming straw hat"

● Sweater News

VOGUE SAYS: "Dressing by sweater—summer fashion"
VOGUE SAYS: "Black sweaters—establishing summer fashion"
VOGUE SAYS: "Halter sweater—beautiful bare-back"
VOGUE SAYS: "Cashmere—knitted into a scarf sweater"
VOGUE SAYS: "New—two-ply cashmere polo sweater"
VOGUE SAYS: "Silk sweater—very wearable luxury"

● Summer Fashion Extras—Inexpensive Luxuries

VOGUE SAYS: "Inexpensive luxuries—fresh dollop of smartness"
VOGUE SAYS: "Blowy silk blouse—cool enough to live in"
VOGUE SAYS: "White chiffon blouse—day or evening snowfall"
VOGUE SAYS: "Pleated dress—a flutter in fashion"
VOGUE SAYS: "Overblouse and shorts—perfect co-ordination"
VOGUE SAYS: "Silk print summer robe—cool house flowers"
VOGUE SAYS: "Red poplin sneakers—a fashion-step"
VOGUE SAYS: "Dark blue suits—light on the back and pocketbook"
VOGUE SAYS: "Cord jackets—classic sign of summer"
VOGUE SAYS: "Dinner-in dress—Crêpe de Chine robe"
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VOGUE SAYS: "Knitted cotton sheath—condensation of Paris news"
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Regal

bathing beauties

HAS A CHILD'S IMAGINATION...

WATERMELON BAG BY
BONNE AGE, A REGAL AFFILIATE

...that conjures up the magic of an old fashioned summer-by-the-sea. Left: ensemble with terry cloth lined jacket, in Toulouse turquoise, orangeade. Sizes 2 to 6x, about $4; 8 to 14, about $6; teen sizes 10 to 16, about $8. Right: streamlined, striped cotton lastex in Toulouse turquoise, pink blush. Teen sizes 10 to 16 only, about $8. Regal Knitwear Co., Inc., 1333 Broadway, New York 18.

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Chicago, Ill., Mandel Bros.
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Florentine fabric, summer-into-fall fashion for couturier costume shoes and bags. Black, brown, navy, royal or gray sandal shown, from a collection in other styles too, about 23.00 the pair.
Jeweled clutch, with the same Palizzio artistry, about 14.00 plus tax.

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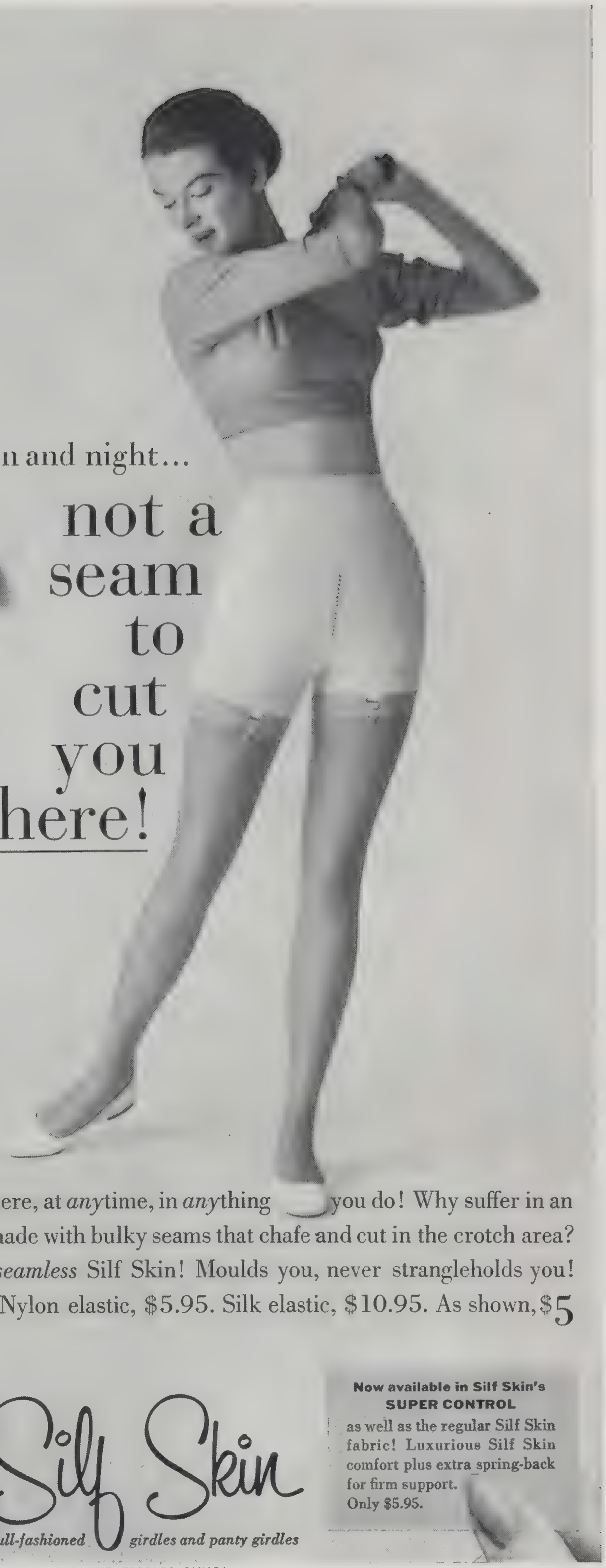


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The three dark-blue suits here are starting a trend: they're the newest alternates to the charcoal-grey and black suits of past summers—and they're as light on the back as on the pocketbook. All are of blended fabrics that blend durability and coolness, and the dark-blue colour carries them from city days to evenings. We like the way they look with cream-colour shirts, and there's this, too; many a woman has a gleam in her eye for the man in the dark-blue suit. *Left:* Dark-blue blend of worsted and mohair, good insulation from the heat—and a hard fabric to fluster. At Roger Kent, in British woollen. $60. Hat, by Lee. $5. At Altman's. *Below, left:* Dark-blue shirt-weight suiting with all the advantages of a shirt—and more. It can be laundered, requires only minimum pressing, keeps off the wrinkles, and hangs on to its crease. The wherewith to do all this: Dacron and cotton in a 50-50 arrangement. By Gordon of Philadelphia, in a Galey & Lord blend. $40. At De Pinna. *Below, right:* A dark-blue suit that travels well, on the strength of its Dacron-cotton combination. And it's a good choice anywhere where 80-and-over days are common; it's by Haspel, whose cord jackets are a classic sign of summer. The suit, $45. Bloomingdale's. Hat, by Lee. $10. Altman's.



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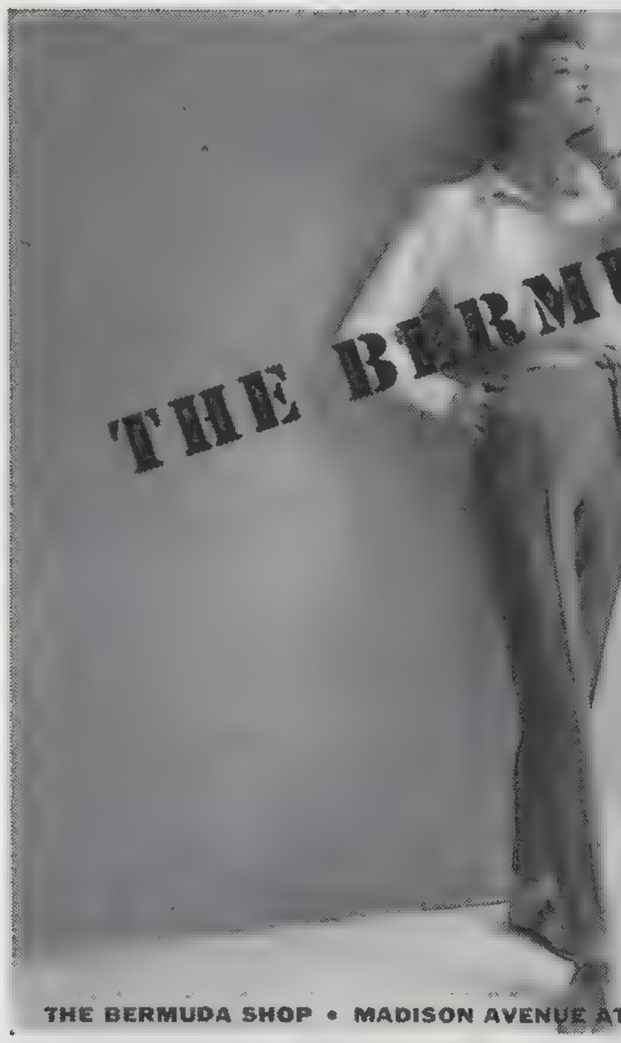
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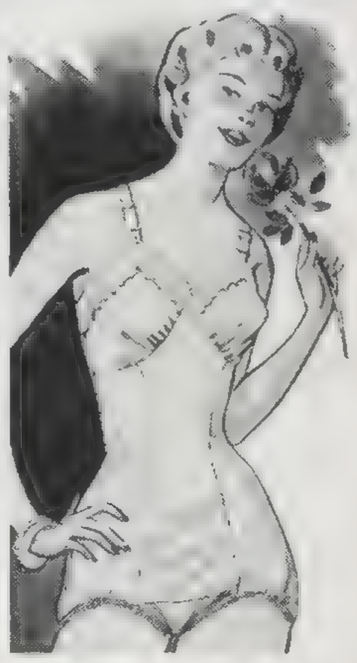
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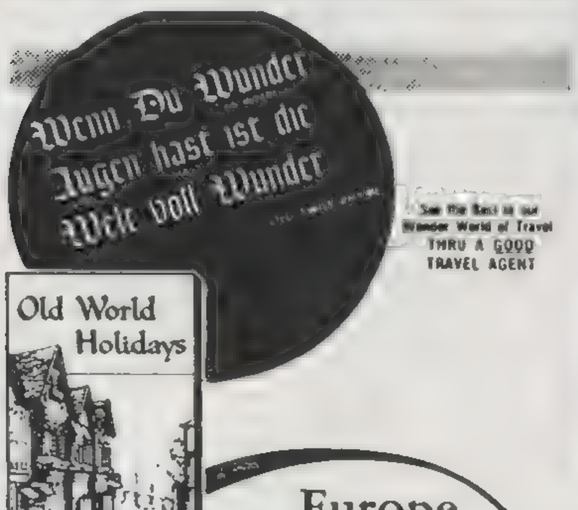
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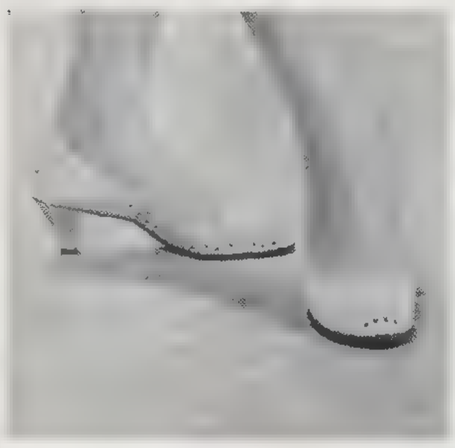


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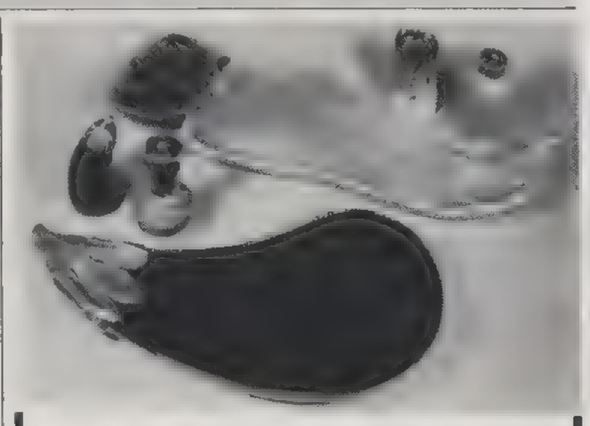
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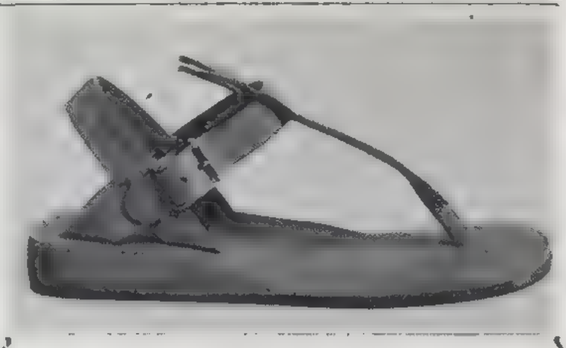
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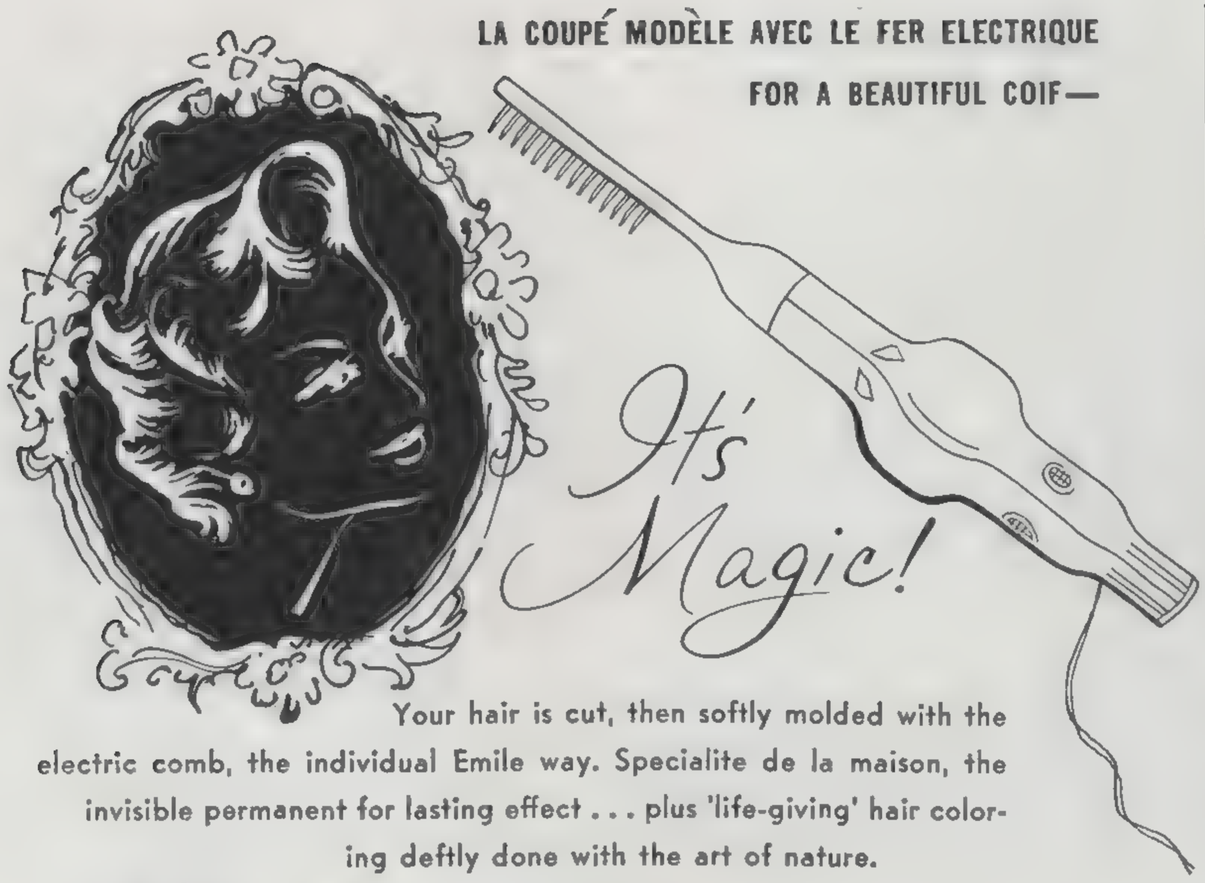
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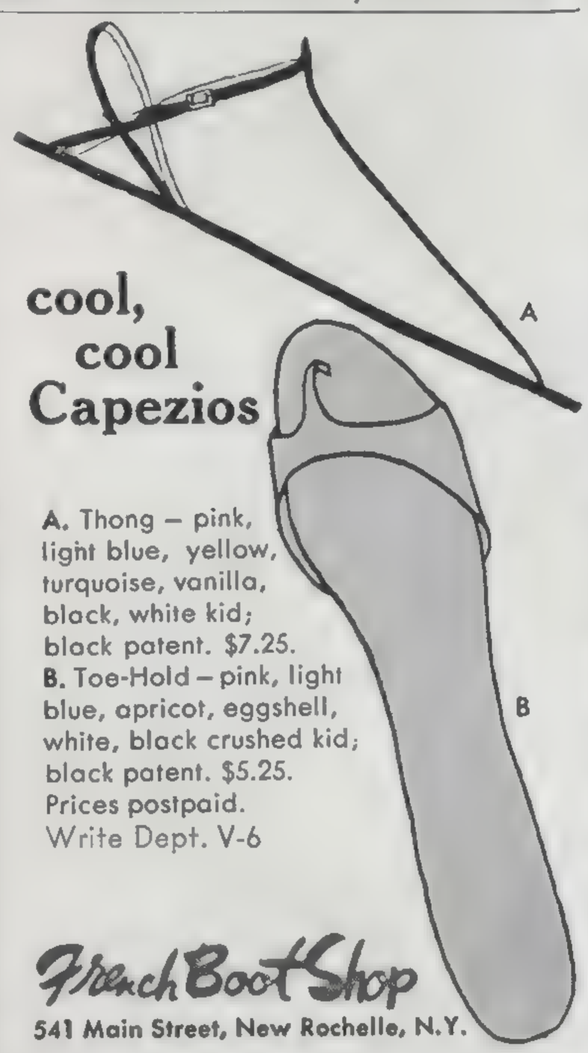
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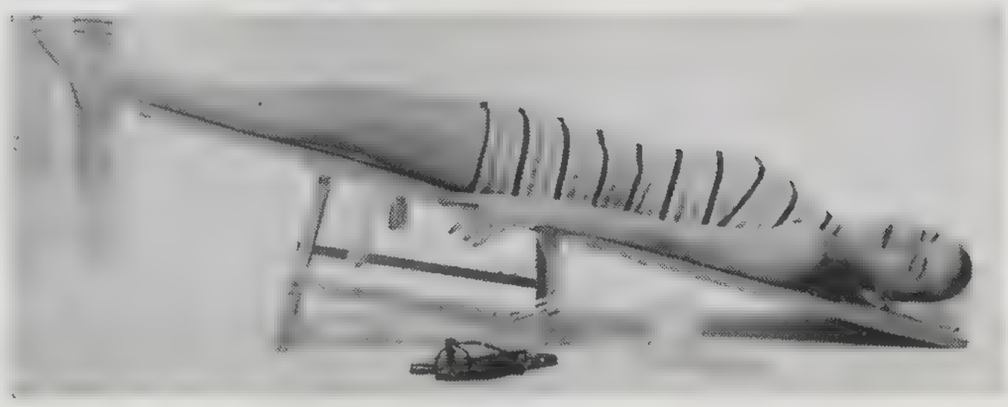
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SHOP



Good beauty angle available on the famous Beauty Board. Its 40-degree slant is marvellously relaxing, and it encourages face and neck circulation by reversing the pull of gravity (one very good way to a better complexion) while specially patented shoulder and neck adjusters gently pull the figure into better posture. $30 including tax, sent express collect. Ann Delafield, Box 643, Pacific Palisades, California.



Plush pets—set to music. Wind their tails—and the music starts; and so do they, rolling over till the music box needs re-winding. Both can be washed with a dry shampoo. Cat: white, pink, blue. Dog: spotted black and white; brown and tan. $5.45 each ppd. Aimée Lee, 545 5th Ave., N. Y. 17.

Summer dry-skin treatment: a greaseless cream to cleanse and remove make-up; 4 oz., $2. A gentle, yet astringent, turtle oil to blur dry-skin surface lines; 4 oz., $4. A rich, vanishing night cream for a beautifying sleep; 4 oz., $3.50. All: plus tax. Mathilde Bandelier, North St., Greenwich, Conn.



"Cosmetic" for the teeth designed for the woman who'd like to improve her smile. Called Kopal, it's an opalescent white enamel that's painted on (as easy as applying nail polish, and as easy to remove, too, with its enclosed remover). One application should last through the day and any reasonable amount of eating and smoking. You won't know you're wearing it, either; it's odourless and tasteless, too—may be used daily. One $3 kit is good for 2 or 3 months. This, from Frostie Winters, Inc., 270 Park Ave., Suite 12-G, New York 17.

MIEHLMANN



Coffee connoisseurship: an electric coffee grinder so that you can blend your own—fresh. A measuring glass comes with the metal base and glass top (1¼ lb. capacity) for accuracy and economy (not a bean goes to waste). For AC or DC current. $23.95 ppd. Morton Mail Order Co., P. O. Box 205, Boonton, N. J.

HOUND

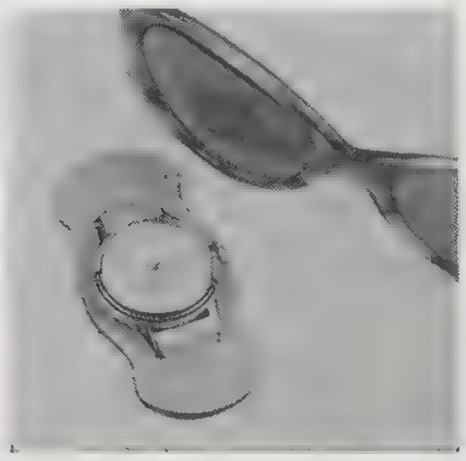
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Key (ring) to your personality, this circlet bearing your own astrological symbol. It's 14-k. gold (dull gold symbol; shiny ring) and the keys simply snap on. Shown life-size, it's available with all signs of the Zodiac. $42 inc. tax, ppd. Marchal, 719 5th Ave., N. Y. 22.

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Nice halfway measure for a man, this: it's a shirt that's a sweater, and a new blend of lamb's wool and cotton. White with navy-blue and red trimming. Sizes from small to extra large. $12.50. By Merrill-Sharpe Ltd. Leighton's, 562 5th Ave., N. Y. 19.





The bandana on his back— this beach or sailing shirt that's longer than most, and brighter. The fabric's the real thing: an authentic red, white, and black cotton bandana. Small to extra large. $5.95 ppd. John Jarrell, 518 5th Ave., N. N. Y. 18.

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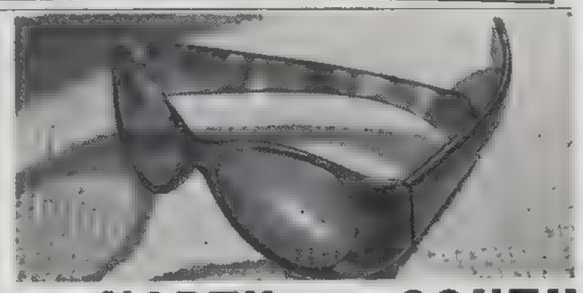
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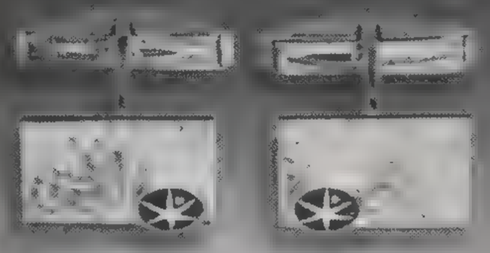
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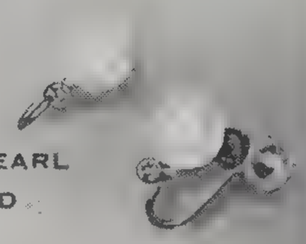
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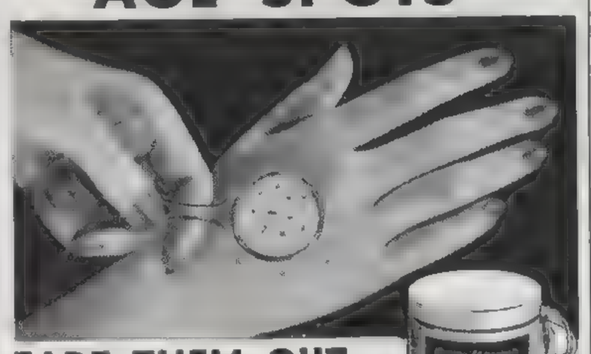
WRITE DEPT. V-6



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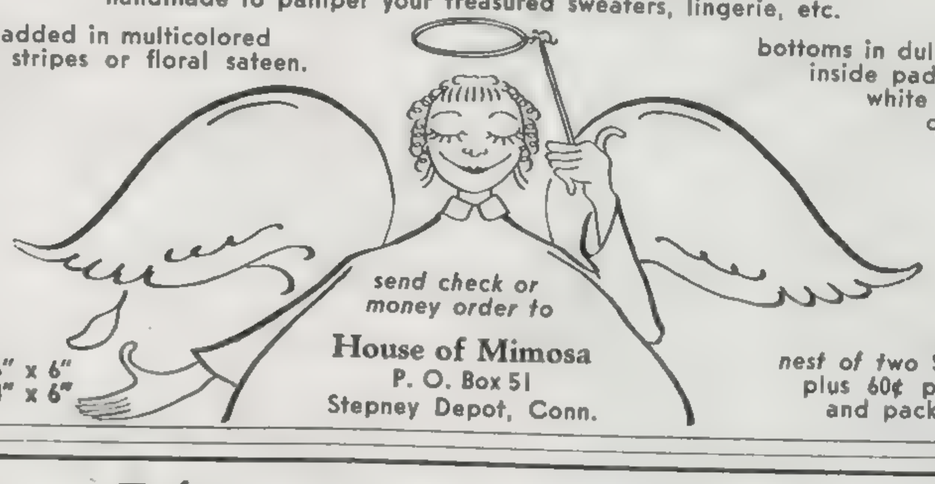
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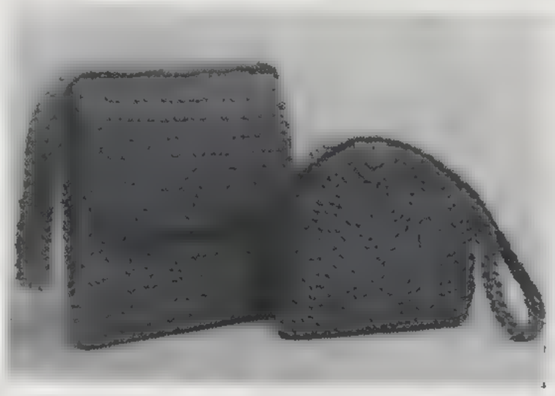
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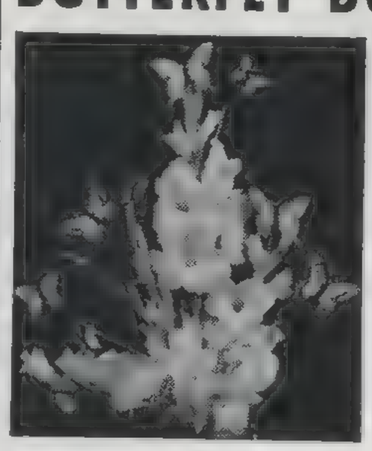
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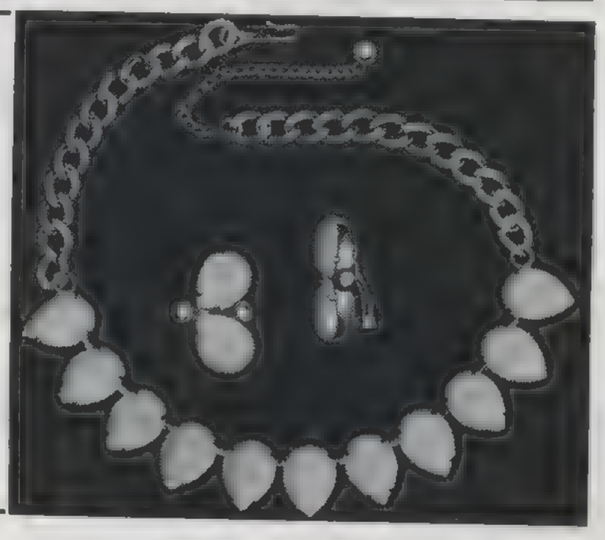
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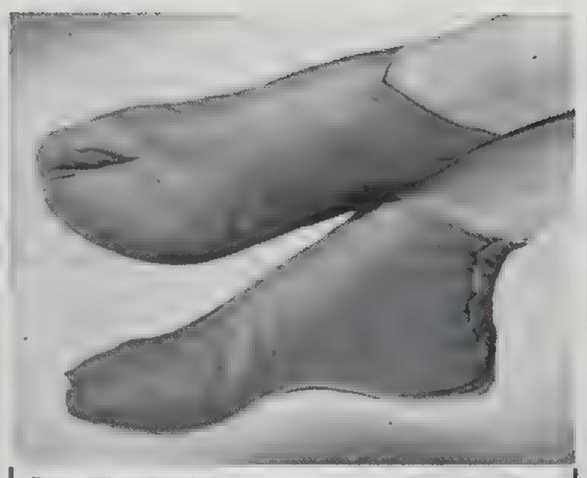
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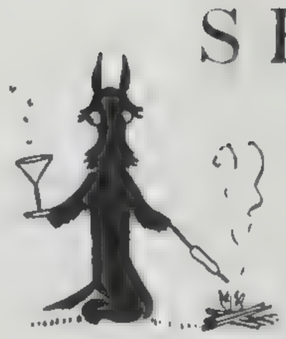
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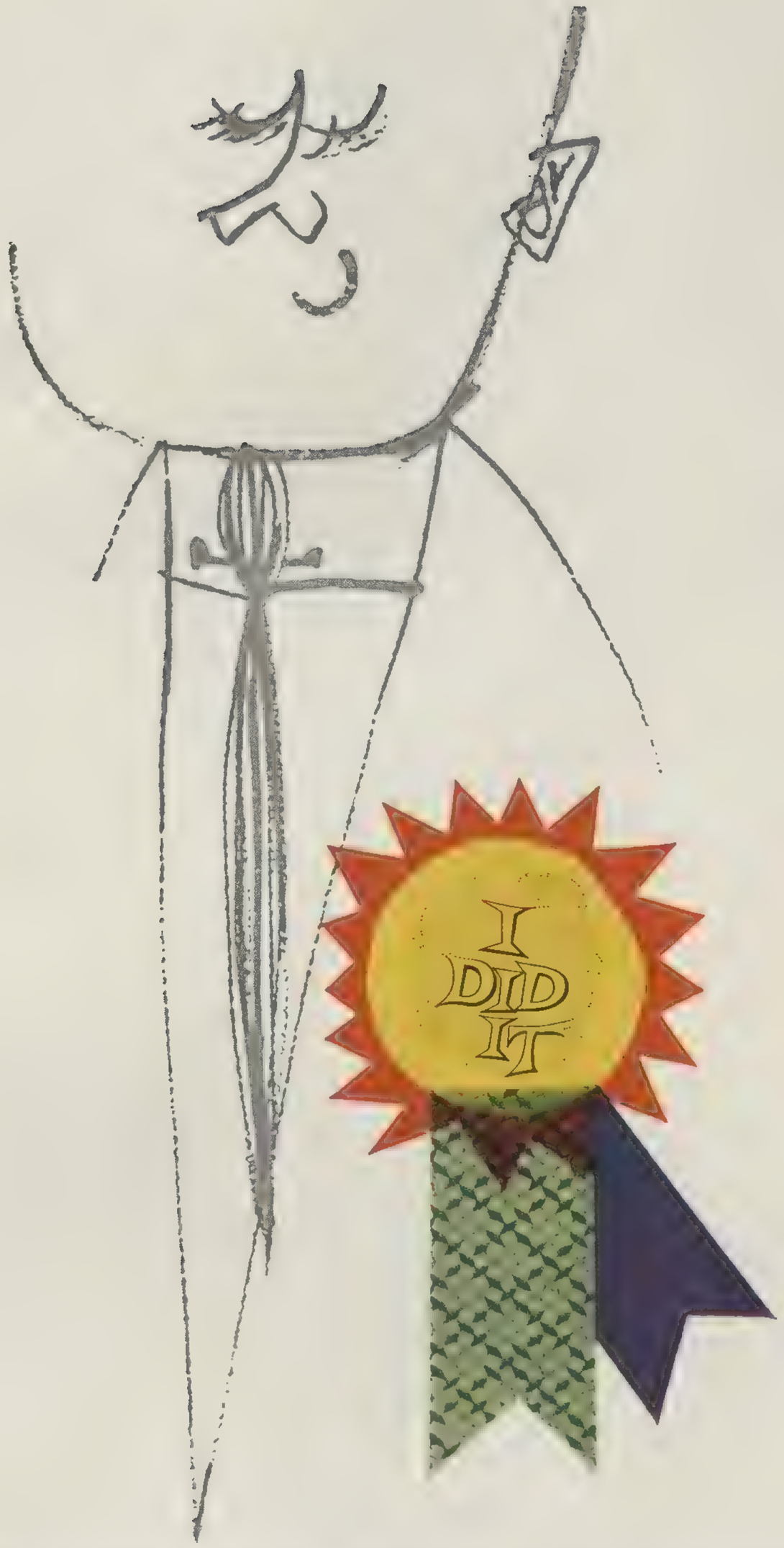
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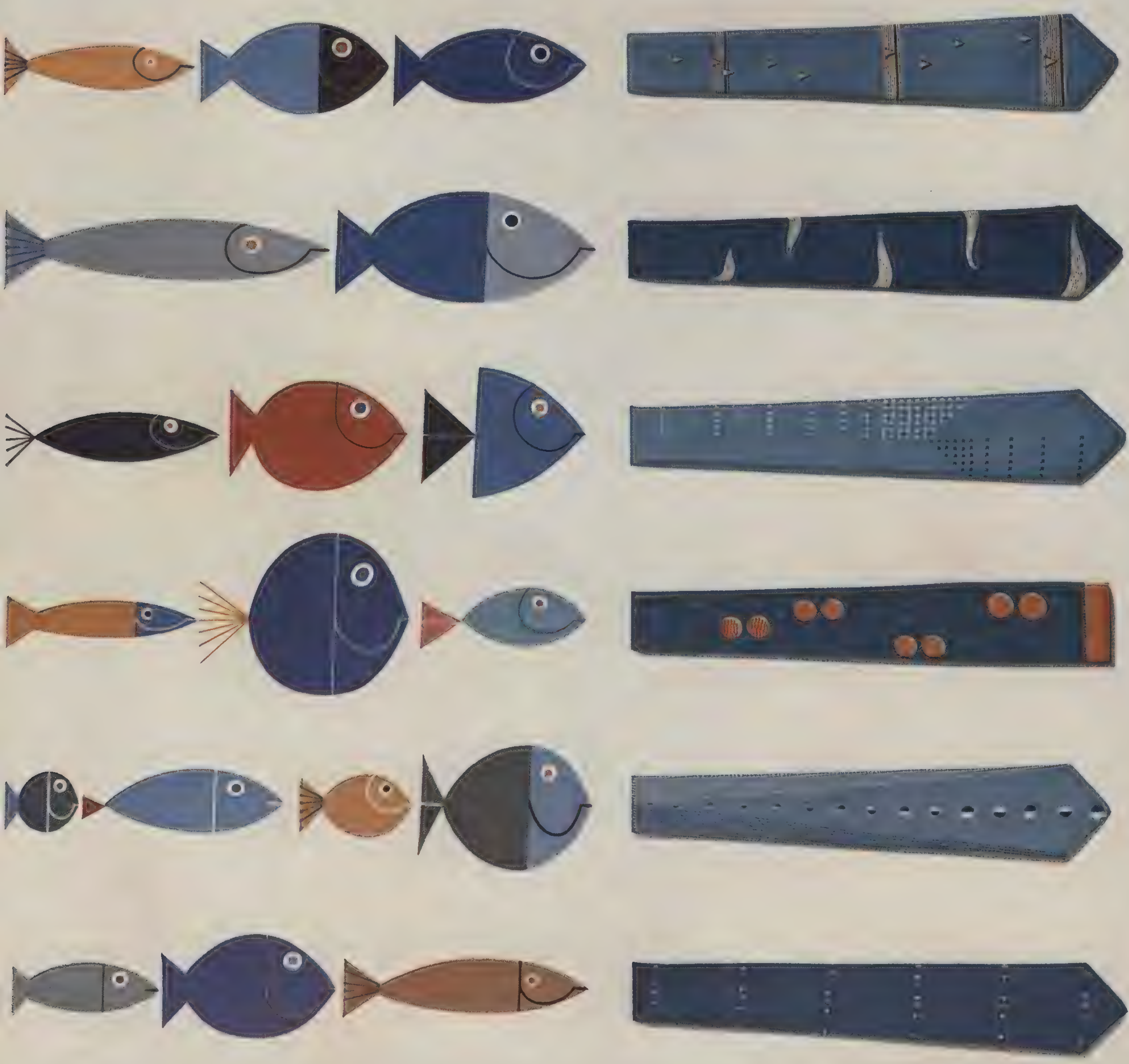
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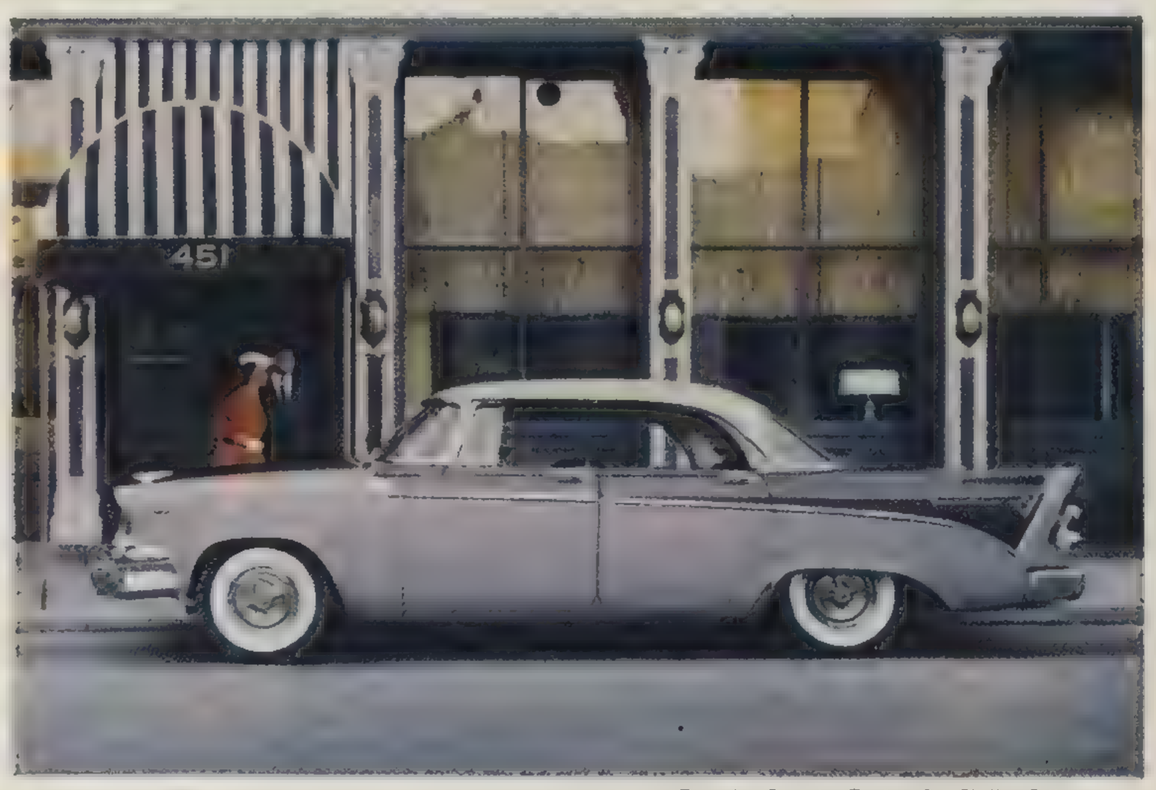


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GOSSIPY MEMO ON TRAVEL

Music under New England stars

Late gaiety in Spain

An English hideaway

Taking the cure in France

The Tanglewood festival opens at Lenox, Massachusetts, in the Berkshire Hills on July 4. These Boston Symphony concerts—Koussevitsky's fabulous legacy to music in America—attract around ten thousand people a night. Other diversions are: top jazz concerts at Music Inn; the Lenox Library with a fine selection of records as well as books (a small concert hall attached); the stately house Edith Wharton built from designs by Sir Christopher Wren; the Stockbridge Playhouse and the dance at Jacob's Pillow.
During this time it is hard to find good accommodations. Those in the know, and who know members, try for the Edwardian comfort of the Lenox Club. And there is the sumptuous Elm Court, once the house of an old-guard summer resident; now the brocade-hung rooms have such guests as conductor Charles Munch.
Nearby, in the elm-lined village of Stockbridge, is the large wooden Red Lion Inn (well-run but noisy until the new truck route is finished), and Miss Buck's, a nice boarding house (but few baths).
Further away is the pretty village of South Egremont—the Egremont Tavern is a small New England inn, its annex an old gristmill by a mountain brook.

Food and drink in Madrid: The Samba has probably the best flamenco dancers in Madrid; they hit fever pitch at about three. No food here, and the prices are fairly high (Arturo Soria 175). There is quiet steak at Henry's (Villanueva 2), an American restaurant run by an American. An aged and simpatico *zither player imparts a sufficient quota of non-U.S. atmosphere to erase one's guilt feelings about seeking out American food abroad.*

In England's New Forest is a small village, Bucklers Hard, that runs down to the Hamble River (from which some of Nelson's ships were launched for the Battle of Trafalgar). A charming, quiet inn, the Master Builder's House, has only a few rooms, but heavenly views. Now owned by the son of the well-known cricketer Commander C. B. Fry, it has gained a high reputation for food and wine.

Just outside the cool city of Bogotá, Colombia, lies the Bogotá Country Club, its grounds ending at the foot of the Andes. Besides the tennis courts and golf links, there are artificial lakes, gardens overrun with delphiniums, closed terraces, a heated indoor swimming pool framed in tender green tropical ferns, Turkish baths, and an immense dining room where dances are held twice a week.
For the sporting set, the Club has a tavern where the drinks are served with banana chips and fried slivers of pork. The food is excellent and exceedingly expensive.

Vichy: This once fashionable spa has returned to its former glory, and a social life as busy as Newport's parallels the rigid water and diet regimens. (Many Europeans take a cure every year.) Parks are laid out with neat flower beds, bands play in pergolas, and down the central square, under a long, glassed-in pavilion, are fountains gushing the waters, where everyone brings his own cup, to drink. There are extravagant casinos with gambling, dancing, many excellent restaurants, good golf, good tennis, and lovely surrounding countryside. Hotels are run for the cures (which take at least three weeks), offering such attentions as being awakened with a glass of the water prescribed by a doctor on arrival; one's special diet served in the dining room (even a sliced tomato presented in the grand manner of a fine meal); beds always left turned down, ready for frequent naps. Among the many excellent hotels is the Pavillon Sévigné, once Madame de Sévigné's château.

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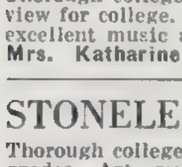
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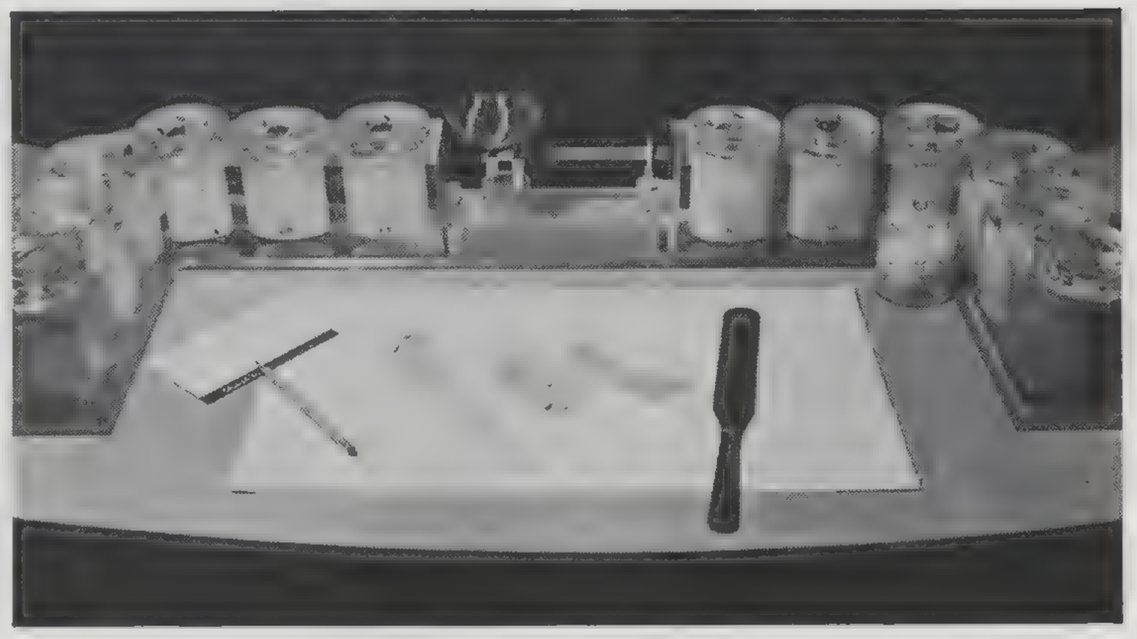
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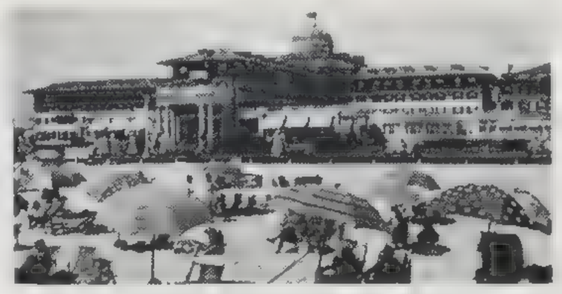
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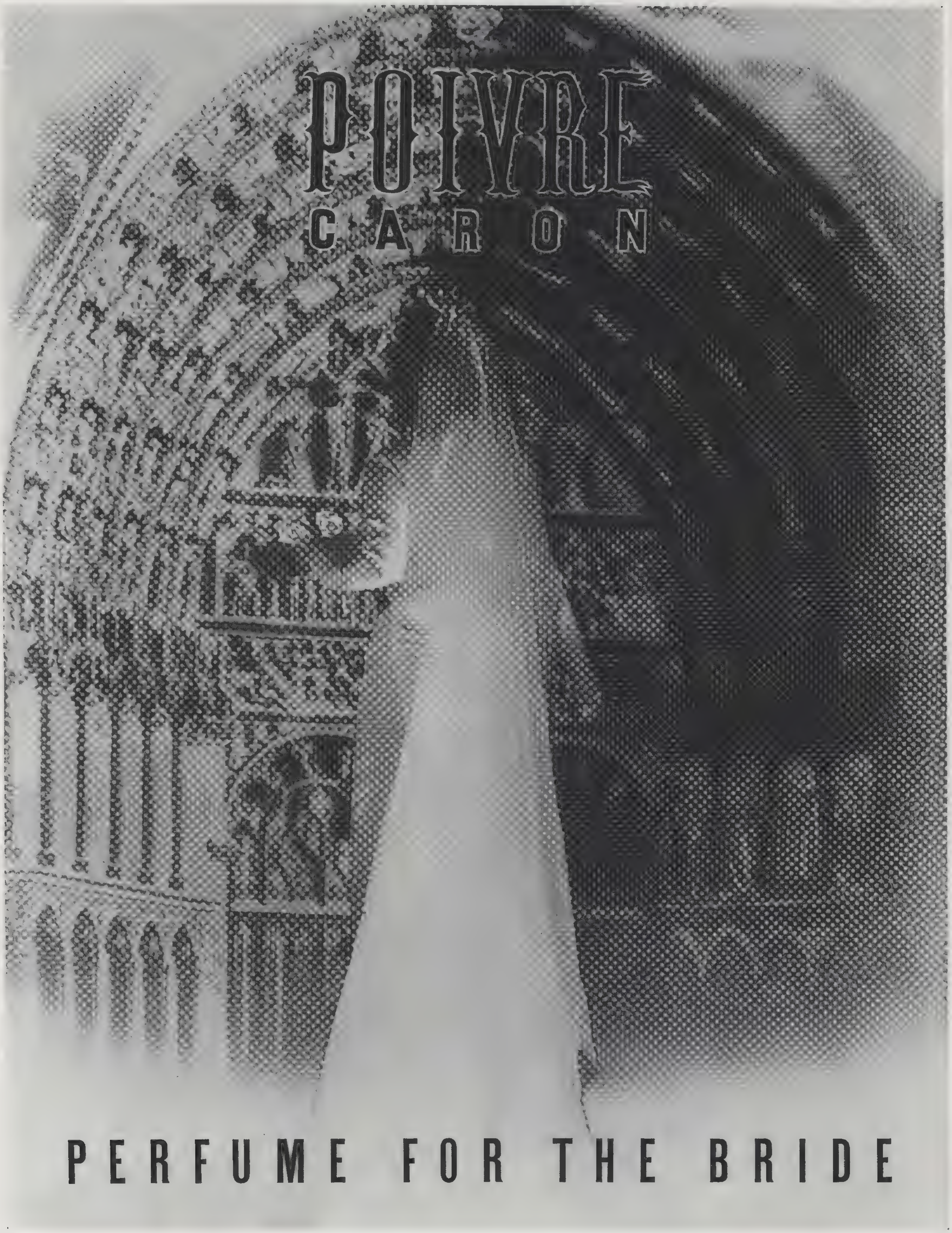
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PRIGENT



Vogue's eye view of a discovery in beauty

First official photograph of Vogue's newest model: Miss Kay Kelly, prettiest of all the pretty faces brought to light in Vogue's Model Search, announced in the February 1 issue. Almost 2,000 women were able to meet the figure requirements for professional modelling; seven were special enough to be brought to New York, as Vogue's guests, to pose for test photographs; and one also had the rare ability to bloom before the camera which was what we had hoped to find—Miss Kelly, the winner, shown above. A delicious redhead from Phoenix, Arizona, she's a willowy five-feet-nine, gives great promise of the elegant individuality that makes a fashion come alive on the pages of a magazine—and that may make her the latest in the long line of famous Vogue mannequins. You'll see her in Vogue from now on.

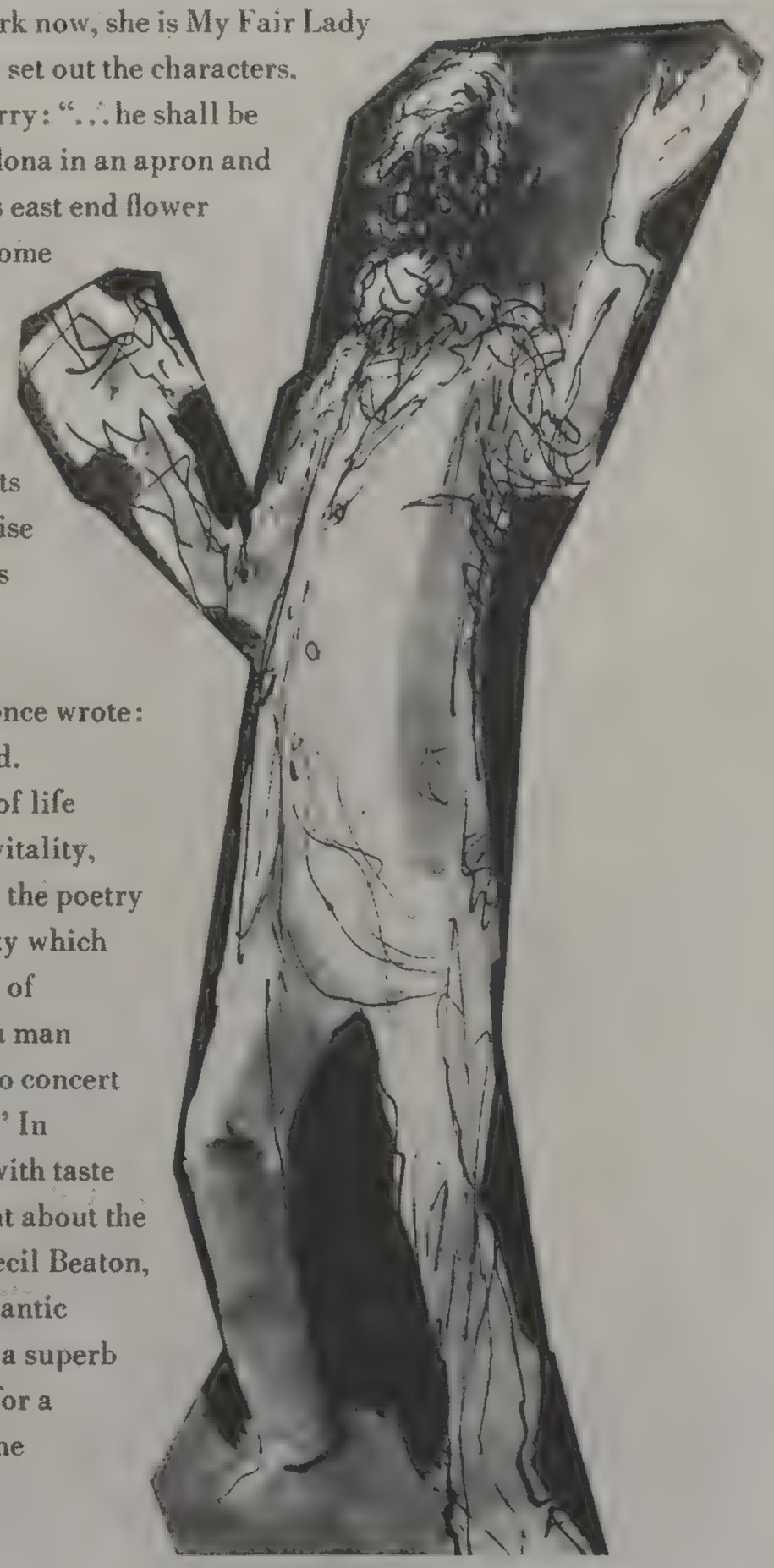


Rex Harrison
and Julie Andrews,
the stars of
"My Fair Lady"

CECIL BEATON

"My Fair Lady"

To George Bernard Shaw his enchanting Eliza Doolittle of *Pygmalion* was a "pretty slut," but to audiences in New York now, she is My Fair Lady in the fantastical hit musical. After G.B.S. set out the characters, he described them in this letter to Ellen Terry: "... he shall be a west end gentleman and she an east end dona in an apron and three orange and red ostrich feathers." His east end flower girl with her ostrich feathers has since become the greatest charmer in all his plays, plays in which the women with unrelenting skill pursue and trap their men. Millions since 1913 have watched Eliza emerge from Covent Garden with her violets and eventually snag, with her famous precise diction, Professor Henry Higgins, who acts almost from the beginning like a husband. Shaw denies that snagging only in the epilogue, wisely ignored by everyone. He once wrote: "... my plays must be acted, and acted hard. They need a sort of bustle and crepitation of life which requires extraordinary energy and vitality, and gives only glimpses and movements of the poetry beneath. The lascivious monotony of beauty which satisfies those who are slaves of art instead of masters of it is hideous in my plays. Well, a man with energy enough to bring up my plays to concert pitch can not be had and held for a salary." In New York now, that man with energy and with taste is Herman Levin who, as producer, brought about the perfection of *My Fair Lady*. Like Levin, Cecil Beaton, who designed the wildly and insanely romantic costumes saved from soppiness by wit, has a superb preoccupation with details. Turn the page for a view of Beaton with five of the girls from the masterly Ascot scene.



Sketch from "Portrait of G.B.S.," by Feliks Topolski, published by the Oxford University Press

G. B. S. on women

"...if women were as fastidious as men, morally or physically, there would be an end of the race."

"Home is the girl's prison and the woman's workhouse."

"In Shakespear's plays the woman always takes the initiative. In his problem plays and his popular plays alike the love interest is the interest of seeing the woman hunt the man down."

"It is assumed that the woman must wait, motionless, until she is wooed. Nay, she often does wait motionless. That is how the spider waits for the fly."

"She had humour; she had intellect; she could cook to perfection; and her highly strung temperament made her uncertain, incalculable, variable, capricious, cruel, in a word, enchanting."

"...domestic pressure may be slow; but it's sure."

"...I found that when I had touched a woman's imagination, she would allow me to persuade myself that she loved me; but when my suit was granted she never said 'I am happy': my love is satisfied': she always said, first, 'At last, the barriers are down,' and second, 'When will you come again?'"

"In my childhood I demurred to the description of a certain young lady as 'the pretty Miss So and So.' My aunt rebuked me by saying 'Remember always that the least homely sister is the family beauty.'"

"My Fair Lady"

continued

Undoubtedly the most memorable scene in *My Fair Lady* is the one at Ascot with its visual triumph belonging to Cecil Beaton—the dash, the wit, the delight of the sudden sight of eighteen girls, each dressed as though she were a great eccentric beauty of the period, each walking with her special slouch, her parasol, her shepherdess crook, each in an enormous and mysterious hat. They are also as Beaton said: "fri-ghtfully vague, fri-ightfully bored"; boredom rises in their faces like lemonade in a straw.

Some of the perfection of the costumes, beyond the original Beaton conception, comes from the maker of the costumes, Helene Pons, a small, dark woman with sparkle, who was given four months to do them instead of the usual rushed six weeks. Miss Pons made each hat herself—those complex arrangements of velvet, brackets, wires, flowers, and plumes; the biggest one, black velvet and violets, is a yard and two inches across.

When Beaton was photographing the girls for Vogue, one girl said to another, "Hold my cane and I'll freshen your garden." Through the studio came the insistent whisper of the wardrobe mistress: "No one sits in their costume.... I'm sorry, dear, no one sits in their costume."



CECIL BEATON

Cecil Beaton
with five beauties from
the famous black and white
Ascot scene in "My Fair Lady"

Eight case histories of voices analyzed for Vogue by Alfred Dixon who taught Julie Andrews the Cockney yowl and accent for "My Fair Lady." This article is the first in a series, "How You Reveal Yourself"— the second, by Erle Stanley Gardner, will appear in Vogue's July issue.

What your

"There is no index of character so sure as the voice," wrote Disraeli in 1847, forgetting conveniently that his first speech to Parliament, ten years earlier, had been a total failure. On these pages are eight case histories of nonprofessional voices, all played slightly off-key, all unwittingly exposing tensions, quirks, and virtues.

Alfred Dixon, who read their characters for Vogue, has been a speech therapist and voice coach for more than twenty years, during which he has tuned up what doctors call "X-ray ears"—they hear-through people. A squarish man in spectacles, with an engaging gift for mimicry, and an unexpected crunchy wit, Dixon has coached—among the famous—Katharine Hepburn (to whom he recently taught a Russian dialect by mail), Noel Coward, Barbara Bel Geddes, Charles Boyer, and Mary Martin.

In private practice, he eliminates or injects foreign accents—depending on whether the student is an émigré *or an actor—excises lisping, eliminates stutters, breaks up whining, polishes consonants and concertizes vowels. For The Alfred Dixon Speech Center, a unique, nonprofit clinic which he founded in New York, he does all these, plus medical therapy such as teaching aphasia victims to speak again.*

Tone—the pace, range, and shading—of the voice controls 95% of its powers to attract or alienate; articulation, only 5%. "A little articulation," said Dixon, "goes a long way, while tone may antagonize or enslave." Some voices croon to dogs and horses (fearing, no doubt, a bite or a kick), and rasp at people; this is simply a matter of misguided resonance. The listener's ear is a ready, if not always deliberate, detector of the speaker's inner motivation.

1 The Voice: Low and faraway; slow-rolling, husky, with a suggestion of a squeeze in it—the slight vocal swagger of Restoration Comedy. A knowing, reassuring voice, full of euphoria—but very low-keyed. Mrs. Q. is at her best with a not-too-numerous audience; she has never been much for crowd scenes. A slender woman, obscurely thirty-five, with an elegant, tidy head, she moves in an agreeable shadow of urbanity, luring into it an astonishing variety of people.

As a conversationalist, she's apt to encourage a general sinking of teeth into the subject at hand, without, by any means, cutting off vivacious sidetracks. For her own rather special set of gags, she has an amusing tongue-in-cheek tone that people remember after they have forgotten her name.

The Giveaway: Pure female, with a nice streak of fun. The slow pace, low pitch indicate a minimum of nerves; the "squeeze," the special voice for jokes show enough personal dramatics for becoming vanity, a proper evaluation of conversational surprises. The absence of sharp pitch arcs (vocal ups and downs) and crashing crescendos suggests a certain balance, a feeling for order; the husky, faraway note—chemical allure, charm.

The Cure: Although half a dozen of her staunchest fans will feel she is no longer the real Zuleika Dobson, Mrs. Q. could make her voice more tranquilizing, more instantly disarming by eliminating the squeeze note. A taped recording of her voice, played back, will enable her to do most of the correction by ear.

To step up the natural resonance, of which she has quite a good supply, she might (privately!) practise this exercise. Mouth Pant: Drop the jaw as far as possible; breathe in, saying ahh inaudibly; breathe out saying haa. Do this seven times (ah-ha counts as once); then swallow and repeat. Keep an even rhythm like a pendulum. There should be no surface action of the body; no stopping between ah and ha; do not breathe too deeply.

2 The Voice: Quenched, stifled, wispy, with rather too much breathiness; a curious tentative quality enhanced by the repetition of softly rising pitch arcs. Long climbing sentences leave twenty-year-old Sara B. slightly panting. Conversational cul-de-sacs and sudden sparse plateaus make the landscape of her party life. Except for an occasional word blurted out quite loud, her voice volume is level; its pace, even. The total effect—or lack of effect—parallels a radio playing a late disc jockey program at low volume, with occasional blasts when the knob is struck accidentally.

Sara B. is just out of a series of good schools, and about to be—but not quite—very pretty. More often than not she gets into the room crabwise. The motif of her conversation is endless politeness; she is unthinkingly agreeable, slightly abrupt, and frequently monosyllabic.

The Giveaway: No gift for exploitation; and enough honesty to realize that the advantages of being young can bog badly under the disadvantages of inexperience. Sara's difficulties pivot not so much on shyness as on pseudo-shyness and an unfortunate misconception of courtesy; her fluttery compulsion to agree with practically anything drains from her voice the warm, round ring of conviction. The breathiness, the upswing in pitch cut speech efficiency to a point where even sprightly, well-put remarks fall dismally.

voice reveals

The Cure: To develop vocal stamina and follow-through, Sara would do well to practise reading aloud, keeping the volume of her voice relatively full. Rhythmic, semi-poetic prose has a happy faculty for pulling even the most fragile voices along—the long descriptive passages in Thomas Wolfe novels, for example, or Dylan Thomas' *A Child's Christmas in Wales*. Strengthening the diaphragm muscles, which will help, may be accomplished by the exercise suggested for Mrs. Q.

3 **The Voice:** Flat, breathy; the pitch arcs drop at the end, and sentences often peter out. Mr. G. is a transmitter of gloom and doom who seems never to have quite enough energy to last until the next coffee break. His volume is low; no tone is pear-shaped or truly resonant. Actually, it is not impossible to go on reading the paper while he talks. His conversation, curiously, has real charm, even humour. At the office, most people know only the most vital of his statistics—married, three children, lives somewhere between the suburbs and real country.

The Giveaway: This is what they hear—boredom, defeat, sloppiness, negativism. It sets them to looking for frayed cuffs and unpolished shoes, deadhead thinking. Alerted, they can soon smoke out a good deal more—perhaps that Mr. G. really loathes his job, perhaps some considerably more personal maladjustment he would be even less eager to reveal.

The dropped pitch arcs, the low volume, drawling tones, all expose unwillingness or inability to make an effort; the degree of drop indicates the degree of apathy. The sound of low vitality means, in fact, low vitality. It may be temporary or faked. The person who affects boredom, for instance, in an effort to simulate sophistication, may actually have kegs of energy. Young women especially can be guilty of this, or older women with a degree of insecurity. Mr. G.'s case, however, an extreme example of the bored voice, reflects true depression and emotional disturbance.

The Cure: Possibly psychiatry; Mr. G.'s problem—whatever it is—is real. However, a psychiatrist may feel that speech therapy can exert a certain external stimulus. Most people hate above all things the idea that they *show* boredom, or give themselves away at all; they respond readily to the idea of making an effort to play-act for a time. Then, charmed by their own success, they keep at it. Speech therapy thus has pretty much the same adrenalin effect as an extravagant sea change; it doesn't heal old traumas, it simply makes them feel better.

4 **The Voice:** Mrs. S. talks at high speed, and all up hill; her voice is pitched high. In even the palest disagreement, the volume goes up with a note of always topping the previous speaker. The tone is strident ("Yah-yah, you can't catch me."); the conversation, almost nonstop. A man who has known Mrs. S. for years once said that if you told her you had just been run over by a taxi, she would reply that she had just been run over by a Mack truck.

Mrs. S. *looks* very much like other presentable women in their middle thirties. She lives in a modern house with a two-storey living room—one wall in glass—looking out on a wonderfully verdant garden. Focused mentally and geographically on her household and family (two preadolescent daughters and a quiet, nerveless husband) she spends a surprisingly large part of every day alone.

The Giveaway: Basically Mrs. S. suffers from a façade of aggression. In a group of new people, she is attacked simultaneously by silence-fright and an impulse to spill her heart out, plunging into talk like a well-meaning bulldozer. In spite of her pleasant, usual life, Mrs. S. has an inner hollow of insecurity, a constant need to prove herself, her family, her politics, in fact everything. It shows especially in the rising note—a panic symbol—in her voice when something she says is challenged.

The Cure: Mrs. S. ought to practise slowing down; make a point of staying in the lower registers. Naturally, this will not cure her insecurity; it merely provides a sensible social camouflage which can, in time, take over her voice habits as completely as the old note of stridor.

5 **The Voice:** It has that glad-to-be-alive quality, with every sentence like a new paragraph. The pitch is medium with frequent swoops up into the stratosphere; pace fairly fast, gently frantic; sound, warm, resonant, and compelling—a good stage voice, occasionally pushing its luck.

There *can* be a wriggle of the chameleon in Mrs. U.'s voice; one minute, the self-possessed young charmer—she's thirty; the next, smiling-through-tears. She changes the subject at the drop of a cigarette ash. Just as nobody, according to Elwood P. Dowd in *Harvey*, ever brings anything small into a bar, so Mrs. U. never brings anything small into the conversation; she inflates it a little first.

Mrs. U., the person behind this voice—well, we could write a book about her, "the way she walks and whispers, et cetera." When she arrives at a biggish party, appreciation ripples rosily around the room; there's a small reshuffling of people, patterned on Going to Jerusalem, with no one wanting to be left out. Mrs. U. *(Continued on page 117)*

PEOPLE ARE TALKING ABOUT...

...in general

...The feeling of relaxing winter political tensions, even if the relaxation is only an illusion.... The discussion of genius by the great Dr. Ernest Jones, who said that part of genius is a kind of imperviousness to the opinions of others, a way of getting interested in something others passed by.... The show of recent American drawings, practically none of them abstract, at the Museum of Modern Art.... Monsignore, a new little restaurant, which counts among its charms the smoky-voiced singing of Greta Keller and rhinestone-pasted murals in the manner of an Italian John Held, Jr.

...The revival of gin-and-It.... The plan to use long-play tape recordings to give a feeling of security to patients when the new rotating million-volt cobalt machine for cancer treatment is put into use at the Research Veterans Administration Hospital in Chicago; the Hospitalized Veterans Service chooses, arranges, and supervises the music.... The brilliance of Bert Lahr in baggy orange pants in the uncharted *Waiting for Godot*, with its flashes of James Joyce, Zen Buddhism, and Minsky.... The fun of *A Capitol Offense*, a slightly erudite mystery.

...The new restaurant in Paris, called Acapulco; double attractions are Mexican food and the Mariachis who sing Mexican and Spanish songs, to guitars.... The English actor and director, Douglas Seale, a small, lively man whose productions are exciting, inventive, and intelligent, and who is as much in demand as money; he is flying here this month to direct *Henry V* at the Harvard University Theatre, flying back to do a short season at the Old Vic and then to do Shaw's *Fanny's First Play* for the Edinburgh Festival and then the Berlin Festival.

...The suggestion by the British Chancellor of the Exchequer that his government put up, as a legal lottery, a premium bond, posting one pound but bearing no interest; every three months there would be a drawing with prizes up to one thousand pounds.... The extraordinary straining grace, the piston-flash of John Landy and Jim Bailey running what is still known as the Landy Mile.... The slow glow of the smouldering Sinatra song, "How Little We Know."...Massive retaliation, college phrase for discipline.

...in fashion

...The big hat, and all the ruckus about its exact dimensions—
with the right definition probably this:
a hat qualifies as big if it doesn't "disappear"
into the costume. (It doesn't take a big brim to make
a big hat.) ... The new flock of wide-hair hats
to fit the new wide-sided coiffures.... One woman's
description of the barest dress a woman can own today:
the *hat*less dress.... Milliners now being spelled "millionaires."

...The fashion influence of *My Fair Lady*—the score reading
this way, to date: flaring interest
in the black-and-white idea; signs of a new turn to
the evening *wrap;* and above all, the return of the dinner hat
in its biggest production in years—the feathered,
flowered extravaganza called the Ascot hat (not for
present-day Ascot, but a beautiful new presence at dinner)....
The possibility that the arrival of the Ascot hat might make
necklines secondary for the first time in years.

...The chiffon summer ahead.... The return of the white silk
shirt.... The quiet success of the black spring suit;
of fashions that "go against the season"—the black spring sweater
named on the most-wanted lists.... Black as the big summer
colour.... Mauve as the big summer sleeper.... Jersey as the
suiting fabric that's on the way in, in a big way....
The coat that's getting ready to revolutionize cold-weather
dressing next winter, beginning with children's clothes.
Practically a housing project in itself, it's wool, acetate, and Dacron,
constructed to keep the inhabitant at an even temperature—
both indoors and out in zero weather.

The bathing hat of water-velvet

Right: "Hat," notice—not "cap." For all its seaworthiness,
this bright-banded confection looks like a design
from a milliner's worktable. Which is where it came from,
as a matter of fact. Adolfo of Emme designed it
for U.S. Rubber, who invented this new water-velvet.
You'll see it this summer: a velvet petal on the water.
And you'll find it ($6) at Lord & Taylor; Neiman-Marcus;
I. Magnin. There, too: the Rose Marie Reid bathing suit of
Celanese acetate and Lastex faille. Transparent Plexiglas
Leica case (for skin-diving camera bugs): Abercrombie & Fitch.
Lipstick: Helena Rubinstein's waterproof formula.


RUTLEDGE



Paris dresses—summer printings, in silks that are thin and delicious, and as welcome in June as strawberries. Above, dramatically cool new day-look under a big white hat: Dior's palette-knife print that's a mingle of many clear reds, the cut, two-piece and quite covered.



Silk chiffon print from Fath- –a botany lesson on the most delicate herbs. It also illustrates a pretty new look for little summer dinners in town: softness wrapped very close, with the fresh surprise of white linen at the far-flung neckline. *Backgrounds:* Monet's "Nympheas," at the Orangerie, Paris.

KAREN RADKAI

American summer elegance—
the Mainbocher look

It's an excellent lesson to any woman on the subject of summer dressing:
the casual look as it's perfected in the current Mainbocher collection.
For the clothes take the hot weather very much into account,
but they don't exploit it. They're easy and cool,
but they never waive a mild and very pleasant propriety.
And, like everything truly simple,
they're the result of some far-from-casual effort:
tailored to exactness, often beautifully embroidered,
thought-out to the point where they don't take constant thinking about—
and that's the point when dressing becomes "casual"
in the best sense of the word.
Here, some summer ideas from the Mainbocher collection:
Checked cotton coats with dresses, checked in pink or blue,
tailored like a superb set of tweeds—
and a cool, correct look for town or country.
A new way of making a woman a wand:
a folded flange at the bosom, then utter slenderness.
White linen coats, just to the knee, worn over strict black skirts.
Embroidered white lingerie suit-blouses—for suits
with waist-length jackets, in silk or super-fine woollens.
Summer travel coats in a wool as thin and crisp as Kavli bread—
and almost the same colour: pale, flecked beige.
Silk print dresses with cashmere sweaters
lined in silk—a Mainbocher trademark.
Flowered dinner coats, in Mainbocher's imprecise prints—
over short black dinner dresses of a vivid simplicity.
Black crêpe evening dresses supplied with collections
of scarfs and flowers to vary their look—if anyone should want to.
Drapery taking unexpected new formations
on little and big evening dresses.
Gold bullion on white linen: a dazzling new dinner look.
Pale mauve everywhere—in day prints, evening chiffons.
And, chiffon drifts of black and a new deep blue.

Casual summer perfection by Mainbocher: opposite,
in silk and cashmere, a delicious example of coolness and ease combined with
a fine sense of formality—and news. The dress, a bright blur of soft silk flowers,
uses a cardigan sweater as luxuriously as if it were a sable jacket;
the sweater—cashmere, lined in silk in one of the golden tones of the print.
Made to order, at Mainbocher. "Flaming Orange" lipstick, by Frances Denney.



More Mainbocher summer ideas

MRS. WINSTON GUEST
has the figure and grace to make any couturier sigh with pleasure, dresses mostly from Mainbocher—and does him proud. Here she wears two uniquely Mainbocher ideas. *Left:* The flowered silk evening coat, over the black silk dinner dress—a very pretty reversal of the usual, and a very pretty way to make the delicious year-round black silk dress summery. The coat is a mass of shaded pink and red daisies on white shantung. *Right:* Mrs. Guest wears Mainbocher's double-bolero costume—a good traveller anywhere under the moon. Here the dress, a straight sheath of re-embroidered white lace, wears its yellow satin bolero, magnificently banded with crystal-and-pearl beading. The second bolero (in her hand), of white lace with small sleeves, can act as a little evening coat, or add a few degrees of informality to the costume.

KAREN RADKAI

Newest summer

BLACK:

the shadow coat

and the Ascot hat



Transparently beautiful, these new summer fashions: the shadow coat, lightly, slightly vampish, worn over a strapless black crêpe sheath—and with a big beautiful Ascot hat (its more extravagant versions: page 54). You'll see the combination dining out, from the Ambassador, New York, to Menzies, Melbourne (site of the 1956 Olympic excitement). *Far left:* A shadow of a coat (we belted it here), of black silk organdie with this news: the farthest-away coat neckline to date. Coat and Avisco rayon sheath (Chardon fabric), about $110. The hat: organdie and ostrich. Eisenberg necklace. *Directly left:* Black silk organdie coat like free-falling air; a bow for anchor. Coat and sheath, about $125. Tulle hat. *Sheath and coats:* By Ceil Chapman, at Bonwit Teller; Julius Garfinckel; Montaldo's; Neiman-Marcus; and shops, page 123. Lilly Daché hats.

BLACK:
and the Ascot hat

Left: Black for dinner out—worn this new way: with the new Ascot hat, a shadow of black satin and white roses. Under the bloused silk chiffon cardigan, a sheath of lineny Maxwell silk with little sleeves. Costume, by Harmay. $90. Marvella bracelet. Both: Best's. Costume, also at Hutzler's; Hudson's. *Right:* Beautiful explanation of the rage for chiffon—black restaurant dress pointed with lace. Another hat with a nostalgic Ascot aura: gentle white plumes. The dress, by Seymour Jacobson, $125. The dress, and Marvella necklace, earrings: Altman's. Dress: Lillie Rubin; Sakowitz. *Both* hats: Lilly Dache. Delman shoes. Stockings by Larkwood.

RUTLEDGE





BLACK:

blousing in beautiful new ways

Near right, above: Probably the most useful form of blousing since the blouse—a black Celanese acetate and rayon crêpe jacket over a sleeved sheath that goes easily from one appointment (and one season) to the next. By Adele Simpson, about $95. Bergdorf Goodman; Joseph Magnin. Hat by Emme. *Directly right:* A late-day sheath, the bloused effect accomplished in one stroke—a panel billowing to the back and caught in the belt. By Dorothy O'Hara; black Enka rayon crêpe. $50. Gunther Jaeckel; Woodward & Lothrop; I. Magnin. Fluted organdie dinner hat: Lilly Daché. *Far right:* A dress that could hold down the cocktails-to-dinner spot: a shirtwaist of black silk satin that blouses like chiffon. By Anna Miller, about $145. At Bonwit Teller; Hudson's; I. Magnin. Castlecliff jewellery: Bonwit Teller. Sally Victor hat. Gucci bag.







BLACK and WHITE: the bare-back dress

Cut that's cut away to nothing—except the most brilliant black and white fashions you'll see in a summerful of parties. *Right:* Bare and black—and a beautiful showcase for a summer beauty. Off the back, it's a handful of black jersey (a British woollen) and silk chiffon. Hairbow by Emme. Dress. by Traina-Norell, at Bonwit Teller; Wanamaker's, Phila.; I. Magnin. The blacksatinsandals: Customcraft. *Left:* White—and beautiful backlessness: eyelet-embroidered silk organdie is smoothed down to the hips where soft fullness takes over. The back line keeps to the figure via a fine elastic. By Talmack, about $195. Henri Bendel; Neiman-Marcus. The very bare sandals by Johansen. *Both pages:* Vanette stockings.

THE GREAT

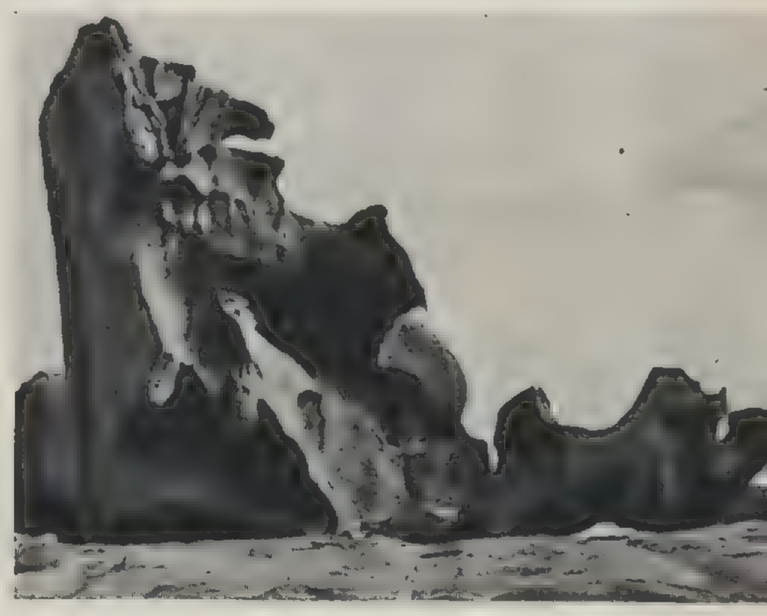


Quabara (C.A.): Ceremony.
Quaber (W.A.): Good.
Quagabar (N.T.): Crow.

Words from beyond time—the aborigine vocabulary—still alive in Australia.

AUSTRALIAN LIVELINESS

Ten-page preview of the exciting site of the 1956 Olympic Games—and Vogue's flying wardrobe that's fashion from here and now until November events in Melbourne.



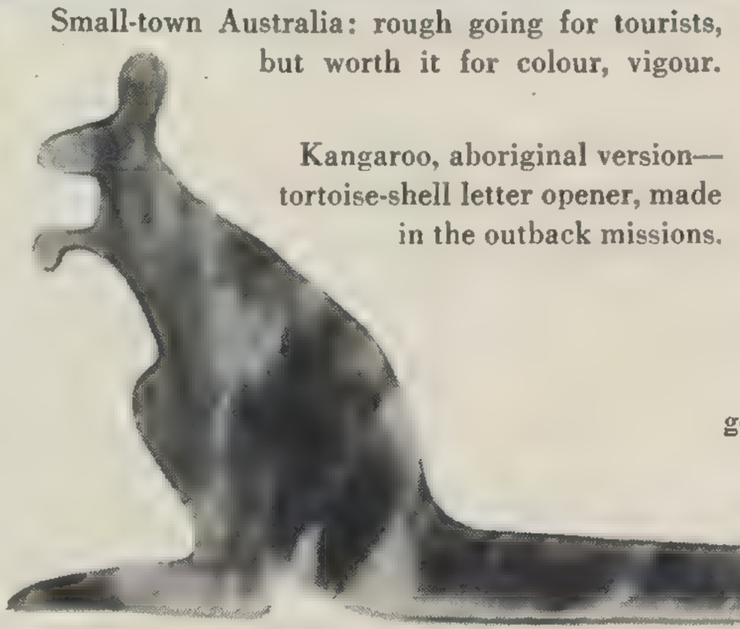
Surrealist rocks, rearing up all over the most archaic terrain on the globe.



Small-town Australia: rough going for tourists, but worth it for colour, vigour.



Opals in great variety (fire, flash, black, Harlequin): good buy for visitors to Australia.



Kangaroo, aboriginal version—tortoise-shell letter opener, made in the outback missions.

The Wild West—Australia's. New vocabulary, too: this is a "muster," not a roundup.



First view of Australia, flying in—Sydney's great Harbour Bridge.



Most fascinating way (very timely, too) for an American wardrobe like this to widen its summer range: a flying visit to Australia this November—seasons are the reverse of ours, and their summer and the Olympic Games will just be starting. But the fact that the 1956 Olympiad will be held in Melbourne then (first time ever in the Southern Hemisphere) is only one incentive for going. For travellers looking for a wonderful new world to explore, Australia is it, now, or in November, or next year. The oldest continent on the globe, but the youngest in settlement and temperament, Australia's a breath of fresh air—to the mind, most of all.

Kangaroos? Koala bears? By the hundreds, and heavenly. Also: big crackling cosmopolitan capitals like Sydney and Melbourne that open exciting new chapters in history, literature, and art to visitors, while offering a nice familiar elegance; the frontier atmosphere of cities like Darwin, with the uranium diggings at nearby Rum Jungle, and buffalo shoots and crocodile safaris; the remote beauty of Perth, almost every Australian's dream of retirement; the "dead heart," with Alice Springs a little pool of civilization in a savage surrealist landscape that inspires Australian and aboriginal art.

Vogue's trip—our first to Australia—is recorded on these ten pages and on pages 122-123, adding up to a guidebook for Olympic visitors, with asides that can make Australia intriguing even to the woman who's never raised an oar except in a fury (we sent one very unsportswomanlike editor!).

New flight-span for American fashion: dress and travel coat for summer here and now, or in Australia—in November. (QANTAS, Australia's overseas air line makes the trip a breeze: its Lockheed Super-G Constellations are like flying hotels.) Dark red knitted cotton dress, $30. Beige Stroock wool fleece coat, $195; by Originala. Emme hat. Coat, dress, Jana bag, Wear-Right gloves, plus *Vogue's entire flying wardrobe: now at Saks Fifth Avenue.*

LAURENCE LE GUAY

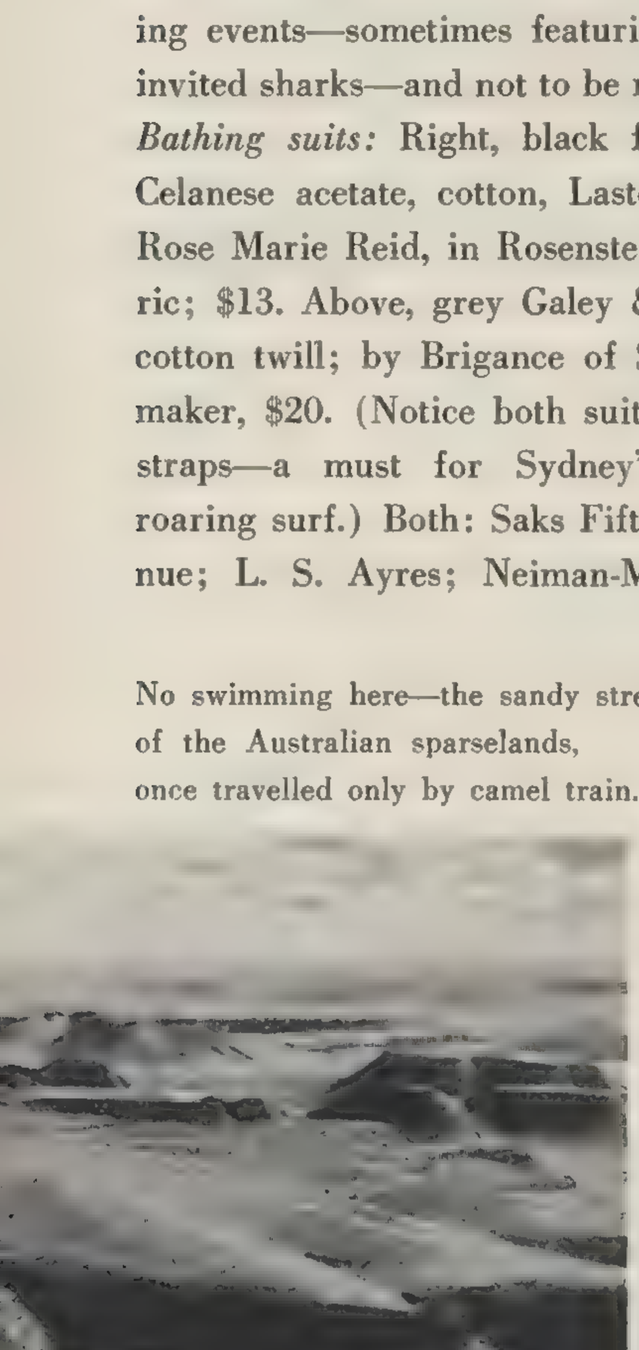


Classic symbol of the Games: the Duke of Edinburgh will open them on November 22.

AUSTRALIA—
SYDNEYSIDE

First stop to make after Kingsford-Smith Airport (named for the gallant Lindbergh of the Pacific)—the beach. It's easy to find: Sydney has two hundred villa-banked miles of sea and sand—and one look will make you wonder why the crawl's not called the Australian jet. Saturday surf carnivals on every beach from Bondi to Paradise (so go the names) are recklessly exciting events—sometimes featuring uninvited sharks—and not to be missed. *Bathing suits:* Right, black faille—Celanese acetate, cotton, Lastex. By Rose Marie Reid, in Rosenstein fabric; $13. Above, grey Galey & Lord cotton twill; by Brigance of Sportsmaker, $20. (Notice both suits have straps—a must for Sydney's rip-roaring surf.) Both: Saks Fifth Avenue; L. S. Ayres; Neiman-Marcus.

No swimming here—the sandy stretches
of the Australian sparselands,
once travelled only by camel train.



LAURENCE
LE GUAY





Williamstown here—Melbourne environ (not unlike a Cape Cod town) where the Royal Victoria Yacht Club is fitting up its Olympic boats right now.
Silk shirt dress, grey and white stripes; by David Goodstein, about $70. This, the Madcaps hat: Saks Fifth Avenue.
Dress, also at Frederick & Nelson.



As pretty and as leafy as a Paris boulevard: Collins Street, Melbourne, tunnelled with arcades of tempting shops.
Tucked black Enka rayon crêpe day sheath, by David Goodstein. $70. Saks Fifth Avenue; Hutzler's.
(Hat: same as above.)



Important part of Olympic plans—art and architecture exhibits at New Wilson Hall.
Here, a glimpse of the Douglas Annand mural; a dress for Melbourne little-evening events—high-waisted black Bianchini silk crêpe. By Talmack, about $80. Saks Fifth Avenue; Neiman-Marcus.

1956 VICTORIANA: MELBOURNE, AUSTRALIA

These Victorian scenes: some glimpses of the city that's host to the Olympic Games this year. Melbourne, capital of the southerly state of Victoria (our pun, above, was just a geography test), is a short flight from Sydney with its dramatic black headlands and glittering bays—and a thoroughgoing change. The city is all grace and greenness, with a fantastic amount of park (twenty-five per cent), wide boulevards, a house-and-garden style of life, and a gentle river, the Yarra, threading through town.

But there's a fascinating jumble of cultures, made more so by today's high immigration. There are English-style oyster bars, *espresso* cafés, French wine-tasting clubs, and enough steak places to feed all Texas—featuring local specialties such as carpet-bag steak (stuffed with oysters) and Victorian champagne (which even connoisseurs praise). Collins Street shops are a trove of Scottish sweaters, Paris fashions, Italian accessories, American bathing suits, Oriental fabrics, and Australia's own good produce—see pages 122-123.

There's music, art, and theatre from all over the world, but "Swan Lake" shares the bill with aborigine-inspired ballets like "Corroboree," and the charming old paintings of Australia's Tom Roberts hang in galleries that feature Bernard Buffet.

Even Melbourne architecture is a beautiful motley. The Jolimont quarter, next to the main Olympic stadium, is a collection of colonial Georgian gems. Iron lacework, à la New Orleans, decorates much of East Melbourne and St. Kilda. And Toorak has handsome modern houses side by side with timeless examples of elegance and ease. (See the aborigine worshipper, with boomerang, in the stained glass window of the Episcopal parish church there.)

Climate cooperates in all this: snow plants flourish right next to tropical flowers. The November lilies will be in bloom for the Games; and the Botanical Gardens were designed to be always in full glory—Australia's ti-trees and typical gums are there, along with Japanese myrtles, Roman cypresses, and our own California Sequoia trees.

Sidney Nolan and other fine Australian painters—all on view in Melbourne's National Gallery, a treasury of world art.
(This oil by Nolan: from a private collection—Mr. John Amory's, of Sydney.)



LAURENCE LE GUAY



Yachting at a breakneck Australian pace: the famous 18-footer. (Olympic sailors will race on Port Phillip Bay near Melbourne.)

Flowing through Melbourne's heart, the world's gentlest river, the Yarra—kept in a constant churn of activity by fanatic local oars. Here, a school crew in racing colours, and a spectator in fashion: sleeveless silk sheath and Moygashel linen jacket, buttoned to look very shipshape—with brass. By David Goodstein; $125. Costume, Monet jewellery, MM bag: Saks Fifth Avenue. Costume, also Hutzler's; Harzfeld's.

LAURENCE LE GUAY



Nice Australian accessory:
the bookmakers' handbags seen
at Flemington Race Course.
They're very full—
of delicious money to win
(Melbourne Cup punters: notice).

Rising Fast, one of the greatest horses in Australasian racing history, here with a good race-meet fashion right alongside: the red jersey suit. Also present, jockey Bill Williamson, and Rising Fast's pony mate, Goldie—they're inseparable friends. Suit by Marquise, in Jasco worsted; $135. This, the bag: Saks Fifth Avenue. Suit, also Julius Garfinckel; L. S. Ayres. John Frederics hat.

VOGUE, JUNE, 1956

MELBOURNE 1956:

FUN AND THE GAMES

So far as the Games go, the city's all set to put out the flags. For Melbourne's citizens are a sporting lot (they think a stadium crowd of 75,000 is only just fair), and naturally equipped to cope with an Olympiad. Some excellent arenas were on hand, but a complete Olympic Park has been built, a village to house the 6,000 athletes, and a fantastic glass swimming pool. (All: permanent structures for housing, athletics, later on.)

But there are other exciting projects afoot. The Elizabethan Theatre Trust, directed by Hugh Hunt, plans a grand festival of Mozart opera; performances by the Victoria and Sydney symphony orchestras; and special exhibits of art—Australian and aboriginal. Douglas Stewart's play about bushranger Ned Kelly may be a featured event. An armour-wearing outlaw who scribbled autobiography whenever he wasn't on the war path, Kelly has been called Australia's public shame and private delight. And theatre is a great Australian passion. As early as 1876, "Handsome George" Rignold settled there to mix Shakespeare and melodrama; and Australia-born stars range from Judith Anderson to Oscar Asche, the spectacular turn-of-the-century Shakespearean (Asche wrote *Chu Chin Chow* on the side!).

Olympic visitors may also expect conducted tours of local businesses, industries, sheep-stations (ranches). At the Sir Colin MacKenzie Sanctuary at Healesville, kangaroos, koalas, and emus strut freely about, and the birds deserve study—for instance, the satin bowerbird which decorates its house, showing a decided preference for blue. (Perched at the top of this column: the kookaburra, that laughs like mad all over south Australia.)

Other local colour—the riot of flags, flowers, and frenzied punters (local term for bettors) at the running of the Melbourne Cup at beautiful Flemington Race Course in November. Crowds average 100,000, and you'll see, for one thing, why John Masefield described the Anzacs as "... the finest body of men ever brought together in modern times. For physical beauty and nobility of bearing, they surpassed any men I have ever seen." Australia's women? Our mannequins are local beauties—photographed by Laurence Le Guay of Sydney (internationally known: his work appears in Steichen's *Family of Man*).

Australia travel tip-sheet, continued on pages 122-123.



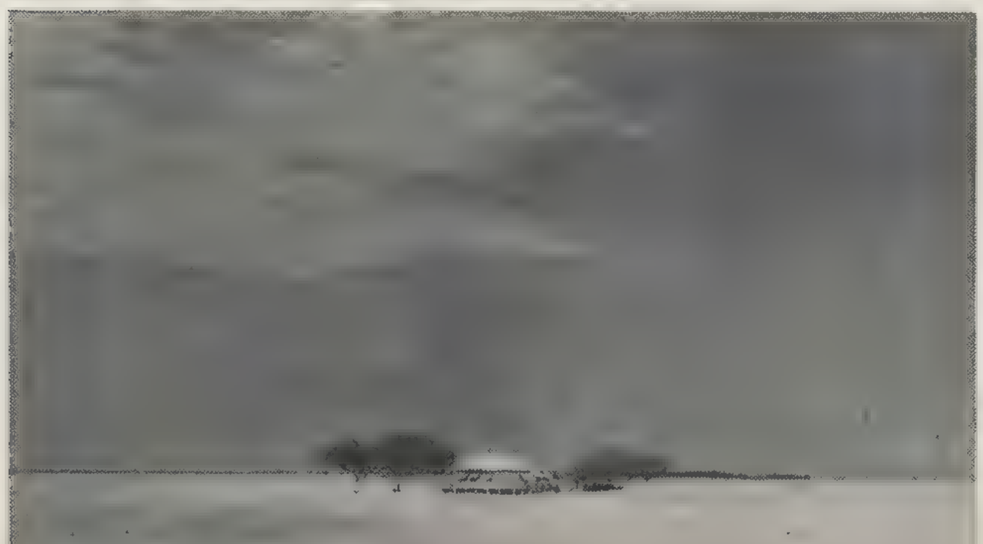
Black swans from Western Australia, and a Lily Lake like Monet's "Nympheas." Also in the Botanical Gardens, Melbourne: pink and white silk print day dress, by Hannah Troy; $70. Dress, Mr. Arnold hat: Saks Fifth Avenue. Dress, also Julius Garfinckel.



Some of the most delicious ironwork lace along Albert Street, East Melbourne, and a red knitted cotton jersey dinner sheath that travels like a T-shirt. By Oleg Cassini; $50. Saks Fifth Avenue; Thalhimers.



Going up here, new pool for Olympic swimmers—an upended glass triangle. Beige Moygashel linen dress with a silk foulard fascia, by Kenneth Tischler; $40. Saks Fifth Avenue; Dayton's.



These forlorn grazing lands: explaining the theme and title of Ernestine Hill's classic book about the outback—*The Great Australian Loneliness.*



Australia's own form of transport:
the elegant little Holden,
the only locally built car—
built there by General Motors.

MELBOURNE TIME: dating back to 1870, the St. Kilda house of Miss Alice Michaelis—all grace, ironwork lace, with gardens by the great Guilfoyle. The little-evening dress: a day dress (of blue Moygashel linen) when the white cotton eyelet overskirt comes off. By Kasper, $95. Saks Fifth Avenue; Hutzler's.

LAURENCE LE GUAY



English note throughout the Australian countryside—these neat hayricks.

House of tomorrow in Melbourne, designed and lived in by Mr. and Mrs. Peter McIntyre, young architectural team—it clings, like a brilliantly coloured Klee butterfly, to the cliffs at Kew. The dinner dress: black silk organdie panelling over taffeta; by Kasper, about $60. Saks Fifth Avenue; Julius Garfinckel; Frost Bros.

THE FLEERS OF



Recently I went, for the first time, to Rome. I knew no Italian, and I immediately needed a dictionary. On a handcart in the Via Cavour, I found an Italian-English and English-Italian one, compiled by Prof. W. Backford. It was the eighth edition, revised and corrected, so it looked sound.

I didn't expect Italian to be easy. The sun was brilliant; the buildings were a hot orange; automobiles were charging at motorcycles and motorcycles were roaring at each other; in the middle of it all a policeman, with white gloves too long in the fingers, was conducting an invisible orchestra, and I was told the word for accident is *disgrazia.* The word for confusion or turmoil is *trambusto,* which seemed possible when I looked at what was happening to the traffic. *Imbarazzo,* according to Prof. Backford, is embarrassment, or pinch. So that was the way things were the first few days.

Prof. W. Backford sounds as if he might be British. A lot of people who write phrase books and dictionaries for English-speaking travellers are British, which makes it difficult for us, because when we go shopping we have to find out first what camiknickers are before we know if we want them. I think Prof. Backford is British because he translates the verb which means to work very hard as to fag, and an *interrogatorio* is an oyer. But his English isn't British English. I'm not even sure what period he belongs to because he calls a broom a besom, but translates *scoperto* as unliquidated.

I didn't expect Italian to be easy, but I didn't expect to have to learn Backford English first before I could begin on Italian. But things often are strange in foreign countries. You have to accept them and try to overbrow them. For this, you need raciness, which, according to Backford, is the English for *forza di spirito.* Any place where force of spirit is raciness is fine with me.

I had to get a couple of other dictionaries, including a larger Italian-English and English-Italian one, and a *Webster's New International Dictionary,* Second Edition, Unabridged, to find out the meanings of many of Backford's words. A lot of them are words I didn't happen to know about; for example: to conglobe, to evulgate, to glomerate, to impark, to manducate, to scantle, and to moil. These mean, respectively: to roll up into a ball, to publish, to pile up, to ring with gardens, to eat, to cut up small, and to drudge or overexert yourself (another word for this is overply).

As with all foreign languages, it's easier to learn Backford English if you start using it right away. Like this: When you're in Rome, you should gust everything you manducate, for the food is extraordinarily saporific.

There are some Backford words where what English you know gives you no clue. In fact, knowing any English ahead of time uncliuws you. To dreel, for instance, means to elongate. A fleer (a second cousin to a leer) is a trick or joke, as are also an obreption and a subreption, which seem to be of Scottish origin. The first is, I think, more obvious (a practical fleer) and the second more underhanded.

Other Backford words sound, not like what they are, but as if one should know what they are. I don't know the official name for this classification. Agrestical means rustic or wild, or both. A morost is a swamp. A morsure is a bite or a mouthful, I think a bite or a mouthful by a person who wears dentures.

There is still another group of Backford words in which you think you know what they are, but you're wrong. What about an agnate? A female sea monster with gills, which suckles its young? No, it is a relation on the father's side. A dorr?—one of those faces with a ring in its teeth that you knock with? No, it is a bumblebee. And I bet you thought gamashes were the things on Roman ceilings—gold clouds, garlands, angels, shields, naked ladies, *trompe-l'œil* columns. Backford says no. Gamashes are leggings or gaiters. Anyway, whatever is on ceilings scambles and scruffles there, two words which mean the same thing, though I'm not sure what.

Backford English is sometimes very economical, more so than English. Untreacable means impossible to find again once you've lost it, and inenarrable means impossible to speak of. To cover with dust is to bedust. Rapts is a combination word meaning abduction and religious ecstasy: if you are in a rapts, you want to be abducted supernly, that is, celestially. Not only is Backford English more economical, it is sometimes richer. To fust, for instance, is to get mouldy, but there is an additional adjective: mucid.

Backford's dictionary is small, but sometimes he does have the space really to explain words. For instance, to

BACKFORD ENGLISH

By Sylvia Wright

darindle, which I have never found elsewhere. This means to shall, but it clearly means to shall in a particular way, a Roman way, not shalling so hard you wear yourself out, not moiling or overplying, but just shalling casually along, stopping on the way for some morsures of ice cream or an *espresso* in the Piazza Navona. If you don't like it when you've darindled to where you're going, you can always divindle back.

Another useful word is tarmish. The Italian for this is *imbrattare con scritti*, which is what tourists do on walls. Then there is the verb to cere. As the Italian for this, Prof. Backford gives *passare la cera*, which confuses me, because it seems to mean pass the beeswax. I've thought it over and I think it is a conglobation meaning to carry a torch while not being able to hold a candle to. In this condition one is likely to feel very lown (*buono a nulla*). Another convenient conglobation is to incrassate, which means to get fat and/or rich.

All the time I was studying Backford English, I wondered what it was for. At first I thought it might be for writing Italian guidebooks in English. The Italians are very accommodating about this; most museums and historic sites provide guidebooks in translation, and the English ones have a particular kind of English used only in guidebooks. "Gorgeous and picturesque points of view, clear and distinct backgrounds rise everywhere from the soil in an uninterrupted waving. The ravaged spleen of bygone times, mixed up with the present splendour, shines as a serene vision from the heights of Eternity." This is Rome, where "numerous styles, ages, and memories are superposed in very little room. . . . That makes of Rome a Paradise for archæologists and learned people, but these people don't detain the secret of her beauty and grandeur." (He thinks it takes an artist.)

Still, there are many words in Backford that I have never found in the guidebooks. The guidebooks tend to obtund things and, once you master it, Backford English is quite lucent. After giving it some thought, I realized what the correct explanation is.

Going to Rome is very frustrating for a penner like me. Everything you can say about Rome has already been written by someone. You can have it according to Henry Adams, or Nathaniel Hawthorne, or Mark Twain, or many other talented penners. Mark Twain was already frustrated in 1869. All he could find new to do was to write about the history of the Colosseum without—this was a point of pride—once using the phrase "butchered to make a Roman holiday." Backford would have approved; he is against clichés too. He might have offered Mark Twain "scantled to make a Roman vacancy."

Yet, all the time, you know that it's *you* who discovered Rome. I mean, it's me. So Backford English is for me (unless someone gets there first—I'm worried about those eight editions) to describe Rome as it has never been described before. Because I do detain the secret of its beauty and grandeur. I imbosom it. In fact, I cere it.

Rome is eternally darindling, in different directions, and who knows where? It is full of curiosities: in this lucent city, there is a lighthouse without anything to light. A church in the shape of a dorr uprises in a tower twisted together at the top like a paper bag. There is the Colosseum, which someone said looked like an abandoned dorrhive, though actually it looks like something abnormously natural, the craters of the moon, a full moon in an unobnubilate sky, particularly when seen on a noctambulation. Something abnormously unnatural is the house in the Via Gregoriana, whose door is trying to take an enormous morsure, perhaps of an obelisk. There is one in the next square, and there are many others, dreeled against the sky, all over the city.

Rome's fountains darindle most of all, elancing sea monsters, naiads, Tritons, Neptunes and Moors, and jets of water that all the riffs, raffs, and cits of Rome dibble their hands in. Everything that can bedashes and elutes. In a garden in the Palazzo del Conservatorio, a crouched skew little man elutriates water out of a wine sack. A Triton perflates it through a horn. There are dolphins everywhere in pairs, raddling their tails together. All over Rome, water clangs, knolls, tingles, and tinks, even in the church below the church below the church of San Clemente where it runs in fuscous caverns, while up above in the mosaic of the apse, the faithful, as lambs, imbrue their feet. Not to mention that glomeration, the Trevi Fountain. I could overslaugh with oblectation when I think of it.

History is apeak in this city. Everything is up and down and glomerated in layers. How many generations have become incrassate here! How many have lived in sorriness! All are now inhumated. How frangible the monuments, yet how curious their durity! Much is excrescent, much decrescent, and everything is on display, even Saint Teresa in her rapts, watched by marble men in theatre boxes. Yet, insolate under the austral sun, bedaggled, bedusted, fuliginous, fusting and mucid, these tarmished ruins still are fulgent.

Before such sights, the senses actuate, while the mind fuzzes. Overswayed and lown, you feel you might jade to morbose and nocent thoughts. Pretermit them.

Well, anyway, there was a sign scrawled in chalk on the wall of the Palazzo Barberini, which said, like this: MUSA. I was overswayed by oblectation to find someone was invoking the muse. For, if I hadn't studied Backford, I might have had my feelings hurt. I might have brooded about those two upside-down V's, which, they tell me, mean the opposite of *Viva*, that is, "Down with." I might have thought USA meant me. But studying Backford English gives you a new point of view. It oversets things. Before I left Rome, I went back to look for Musa again, but it was untreacable. It had just nicked me.



LEOMBRUNO-BODI



News on a grand scale—Italian shoes

Not as heroic in size as these first-century marble fragments, the shoes shown with them—but their news is likely to influence shoe designing everywhere, in a very big way. Picked from the Italian summer collections, all have the artful line that makes almost any foot seem slender; all have exquisite new ornamental details, or new engineering devices. As for the fragments, on Rome's Capitoline Hill—they once were part of a huge statue celebrating earlier Italian triumphs: Trajan's victories. *Above:* On the giant-size marble foot, a small, elegant shoe; polished black calfskin, underlaid with white calfskin—the white visible through a new, pretty intricacy of punchwork. Designed by Abel. *Opposite:* On the tip of the marble forefinger, the white summer opera pump now with polka-dot touches—white on brown. Finely-pebbled calfskin. Next (between finger and thumb), new late-day change for white summer opera pumps—a collar of buttercup-yellow dots, on pebble-textured calfskin. Both shoes opposite: by Merli. *All shoes* on these four pages, imported by Saks Fifth Avenue.



LEOMBRUNO-BOD







More Italian shoe news *This page:* Top, newest spectator shoe anywhere—this spectator flat of brown calfskin, plushy brown suède, by Calzature of Bologna. (Held, jauntily, by a Florentine statue.) Above, left, glove-soft walking shoe with an eyelet tie, a medium heel, and well worth several coins in the fountain. Caramel-coloured pebbled calfskin, by Vaccari. The fountain: Rome's famous Trevi. Above, right, fresh Italian colour plan for a white calfskin opera pump—a black sole; a narrow, pinked brown collar; a heel that's another shade of brown. By Valentino. Again, the Florentine statue obliges. *Opposite page:* News for its brightness, its slimness, its height of heel—this red calfskin opera pump by Magli, cut straight as an arrow, with a crossed-over tab on the toe. Its backdrop, a mosaic in Rome's ancient public baths. *All shoes:* imported from Italy, and in America at Saks Fifth Avenue.



It's so peaceful—the country fashion

Dressing for country Sunday luncheons, dinners at the local inn, still falls (happily) into the sheath and shirtwaist category—but it's suddenly prettier, more pastoral, more romantic. Six pages why: *Left:* Thin, thin white cotton shirting, light as a fitted handkerchief; and a new idea in hats—the off-the-head hat, with ribbon straps, for the woman who "never wears hats" (of course there's no rule against putting it on, if you want!). Dress by Claire McCardell, $30. Emme hat. Dress: Bonwit Teller; Burdine's; I. Magnin. Marvella earrings: Bonwit Teller. "Pink Crocus" lipstick: Dorothy Gray. *Right:* Nice—the dress that's an uninhibited romantic *and* a daily-wearable: pink silk shantung shirtwaist dress belted with velvet. By Clare Potter, in Onondaga silk, $90. Henri Bendel; Hutzler's; L. S. Ayres. Oatmeal straw hat, untrimmed—unbeatable. By Emme.

PENN



NORMAN PARKINSON

Country dressing—softly now

Above: A deliciously soft version of its former self—the shirt dress in aquamarine-blue Chinese silk damask, cut and made in Hong Kong. For country luncheons (add a white cardigan, white linen shoes); little dinners (add sapphire slippers and sapphires). By Dynasty, about $60. Lord & Taylor; Marshall Field; Harzfeld's. *Left:* On schedule for this—Sunday luncheons and any number of pleasant country days. Short-sleeved sheath dress of pink silk surah with a subtle damask pattern of white; white cashmere cardigan lined and outlined to match. By David Goodstein, $130. Elizabeth Arden. *Both dresses:* Photographed at the New Canaan, Connecticut, house of Mr. and Mrs. Lee Ault.



NORMAN PARKINSON

For the casual "come over about one" invitations that you don't really think of as "luncheon parties," dresses that are happy in beach sandals or high heels. *Right:* A shirt dress so fresh with primroses (in a potpourri of colours) it can crisp a humid day on sight. By Myron Herbert of Pacific glazed cotton satin; about $40. At Russeks; Burdine's; Sakowitz. *Left:* The true-shirt shirt dress, looking new and softer now in white pongee (Fashion Silk), with a vivid polo belt. (For a really hot day in town, this—with city et cetera—would be a fresh, fashionable way to look serenely above-it-all.) By Junior Sophisticates, about $50. Ready now at Bonwit Teller; Lillie Rubin. *Below:* A wide range of cardigans and scarfs and this—and a country woman's dressing is set for summer. White piqué top, shaped very firmly, $13; a nice ease of skirt, to match, $18. Both, by Brigance of Sportsmaker. Henri Bendel; Montaldo's. Capezio sandals.



Country news

continued



Black sweater, white skirt—unbeatable fashion plan



Might be the greatest era the black sweater has had since Chanel first put one on—
for this summer black sweaters are arriving in beautiful new shapes, that make for black-and-white plans of terrific evening elegance, given white lingerie skirts.
Opposite: A beautiful version of the bare-back dresses (pages 72-73), a halter of zephyr wool. By Goldworm, $12. White Enka rayon chiffon skirt, short, bouffant; by Doreen, $45. Arpad jewellery. All, at Bergdorf Goodman. Sweater and skirt also at Nan Duskin.
Above, left: Midsummer cashmere—the chiffon of the sweater world—knitted into a scarf sweater. By Dior, for Lyle & Scott; Mitin-mothproofed. $55. Short white silk twill skirt, $70. Both: Bergdorf Goodman.
Above, right: Collarbone cashmere, a pearly buckle squaring off the neckline. By Dalton; Mitin-mothproofed. $30. Bonwit Teller; Neiman-Marcus. Skirt: same as opposite.
Directly left: A pull-over designed by Givenchy, faille stripes turning into bows at the neckline. By Talbott, in Orlon; $20. The day-length skirt: fine-dotted swiss over three petticoats. By Tween Jane, $18.
Both: Bonwit Teller. Sweater, also at Frederick & Nelson.

KAREN RADKAI



News coming in by sweater



Opposite: The new two-ply cashmere polo sweater—substantial enough to be a coat, classic enough to be—a classic.
By Bernhard Altmann, $40. (Two Junes ago, the *first* Altmann two-ply cashmere made its bow in Vogue; it has been taking them ever since.) Here, the polo sweater's the jacket for a linen sheath. But tweeds could use it, ditto sleeveless jersey dresses.
The sheath, by Sportwhirl, in McBratney Irish linen, $17. Both: Saks Fifth Avenue.
Sweater, also Julius Garfinckel; L. S. Ayres.
Another new classic, here—for the complexion—Charles of the Ritz blended-to-order compact cake powder, a beautiful development of their famous unpressed powder.
Jewels by Seaman Schepps.
Left: Side by side with cashmere, now—the silk sweater coming into fashion and looking as though it plans to stay around for a while (it's a very wearable luxury). Here, in blond, knitted silk slipover with a cashmere cardigan bound in the silk broadcloth of the pleated skirt. The look: one of the best you could own over any June-to-June period.
The cardigan is Mitin-mothproofed; we added the belt. Costume, by Heatherton, $90.
Napier jewellery. All: Saks Fifth Avenue.
Costume, also Dayton's; Frost Bros.

KAREN RADKAI

KAREN RADKAI

New bloom on summer: rosy peach

A new beauty treatment on this summer's fashion schedule: a soft, rosy peach colour, with no more yellow in it than the sun provides, and phenomenally becoming.
Left: This is the new summer brilliance—rosy peaches. What's glinting here on lip and nail is Revlon's new "Snow Peach," a warm delicious colour. (It's glinting on the cover, too.)
Net result: a glowing fragility and quite a new look. Expanding the compliment, a pale pink-peach sheath of Irish linen, and the cashmere cardigan, rimmed in deeper grosgrain. Both by Clare Potter. Dress, and cardigan, $70 each. Lord & Taylor; Hutzler's; Harzfeld's; I. Magnin. With rosy peach—blue at its brightest—turquoise and diamond jewels from David Webb. The Italian wicker chair, from M. Singer & Sons.
Right: Pink with a peach cast, here worn around the shoulders of a white halter-neck dress, for mid-summer Sunday luncheons, little summer evenings. Dress by Harvey Berin of Italian piqué, about $95. Arrow-edged wool bolero, knit à la herringbone, by Goldworm, about $18. Both, at Lord & Taylor; Joseph Horne; Rich's.



The table in fashion—in BLACK and WHITE

To the black and white dinner dresses in fashion (throughout this issue), now add this: a new black and white look for the table itself. It's a look that's fresh, astringent, and a nice summer change, and it hinges on this new development—a flat sterling silver service with handles of ebony-black nylon, Lunt's dramatic "Contrast" design. The nylon's a new and almost indestructible development, and so firmly joined to the sterling silver that even the heat and hurly-burly of an electric dishwasher can't part them. Even the size is adaptable: the new between-lunch-and-dinner size that is correct for both. Here, it's shown at dinner—on a table topped with black slate, by Lee Woodard, set with Baccarat's "Brummel" crystal; and a Creil dinner plate, eighteenth-century black and white, from Soupçon. *Black-tie news for the men:* Dinner jacket and trousers of black tropical worsted and mohair (British woollen); white voile shirt (with seventy pin tucks); silk tie. Altman's. Suit, by Rudofker, also at Sakowitz.

Lunt's new "Contrast" design—sterling silver and ebony nylon. Place knife, $5*; salad fork, $4.75*; place fork, $5*; place spoon, $5.25*; teaspoon, $4*; butter spreader, $4*.

*INCLUDING TAX

HERBERT MATTER





Sea shells—the June collection

LEOMBRUNO-BODI







Above, farthest left: The *three*-piece bathing suit, in knitted cotton—halter top, shorts, and cardigan jacket; all, of red-and-white checked Wyner cotton. By Brigance of Sportsmaker. Bathing suit, $20; jacket, $15. Lord & Taylor; Hudson's. *Above, centre:* New two-piece bathing suit from Switzerland—a black knitted tube pulled way down over red knitted shorts; both of nylon. By Pius Wieler. $25. Suit and hat: Franklin Simon. *Directly above:* The beach costume, new in black and white—a printed cotton bathing suit, jacket, banded in white piqué. By Lanz, in junior sizes. Suit, $17; jacket, $10. Bonwit Teller; Hutzler's. *Opposite, lower left:* Sleeveless red-and-white striped shirt, $6. Black shorts, $4. Both, by Phil Rose, of Permathal-Everglaze knitted cotton by Alamac. Costume and hat (a John Frederics Charmer) : Russeks. Costume, also the Broadway. *Opposite, centre:* Black knitted cotton playsuit, cut like a maillot, with red and white borders. By Smartee. $7, at Best's; Woodward & Lothrop. *Directly left:* For a superb figure, a superb showcase—Claire McCardell's two-piece bathing suit in shades of rusty brown, with a tied-around madras top, knitted nylon pants gilt-hooked at the sides. $25. Lord & Taylor. Towels by Cannon.

Blousing now—new Vogue Patterns*

To make while the summer's still beginning—two dresses that, between them, could fill your fashion quota of summer black for day and late-day. *Right:* A bloused sheath that's easily accomplished with the printed *and* perforated directions on Vogue Pattern S-4701—even a sewing novice will find them a breeze to follow. The blousing here also owes its grace to the fabric chosen: an Oneida black silk crêpe that spills gracefully over the figure. John Frederics hat. Josef handbag. The jewellery is by Coro. *Both pages:* Photographed at the Boca Raton Hotel and Club in Florida.

VOGUE PATTERN S-4701

*Printed and perforated—
for the easiest
sewing in the world



Right: Good way to make the news for day: shirtwaist blousing in a dress of black silk crêpe that could travel by time machine—it's independent of the calendar. And as far as travelling in *space* goes: almost any city on either side of the International Dateline could be its scene. The Vogue Pattern involved: 8868, now with printed as well as perforated directions, so it's possible even to the woman who's new to sewing. The seasonless fabric, an Oneida silk. John Frederics hat. Ronay bag. Belt, by Colony. Gilt bracelet, by Monet. *Back views, pattern details, page 124.*

VOGUE PATTERN 8868

PAUL HIMMEL



$45 way to spend the summer in fashion: bloused blouse, $25, in a blowy, pretty Robaix silk that's cool enough to live in. Linen skirt, $20. By Charles Dickey. Gunther Jaeckel; Frost Bros.

$8 hat wardrobe: wide, well-tied hair bow; ties in with any costume. It's black grosgrain. By Therese Ahrens, at Bonwit Teller.



$23 snowfall: white doubled chiffon blouse/jacket/sweater—worn open or shut over day or evening skirts, dinner slacks. By Helitzer, at Altman's.





PRIGENT

Inexpensive luxuries in fashion

Consider these nine pages a pleasure trip through summer fashion: clothes that aren't meant to solve the whole business of summer dressing, but are here to add a fresh touch of luxury to a wardrobe that's already acquired the mainstays. Also for the record, these quotes: From one woman, "Too many shoes are a summer luxury, but I'll give up ice first. It takes more than a couple of pairs of shoes to stand up to summer sidewalks, sudden showers, week-end trains—and to look and feel fresh." . . . From another: "Once in a while, I buy *two* of a summer dress I love, so that one's sure to be in my closet, not out at the cleaner's." . . . Another: "The best, most delicious perfume—luxurious surroundings plus low maintenance, the way I look at it. I can't afford the very best of everything in many things, but this is one top-flight fashion I can swing." . . . Another: "Plenty of pretty things for evenings at home are a must for me. I've got my eye on floor-length silk shirt dresses or long culottes." . . . Still another: "My regular foundation in a summer-weight version—I figure that if I need a foundation in winter, I need it even more in thin summer clothes." . . . "Half-a-dozen pairs of white cotton gloves—enough to handle humid spells when laundered gloves just won't dry. I'll buy them a size larger than usual, too—easier to slip into, and no extra charge." . . . And from the famous woman-who-has-everything: "A little refrigerator for my bedroom—to ice face creams, colognes, *and* lingerie. Laugh if you must, but I'm convinced that half the battle of keeping cool is starting out cool."



$20 and new overhead:
shot-silk umbrella (or parasol)
with an all-bamboo shaft,
changeable beige colouring. From Gucci.

$50 for a tall order of elegance:
roses on a column of white cotton
by Everfast (anklebone length) filmed in white organdie,
with a green chiffon fascia. By Robert-Martin,
at Best's. Newton Elkin pumps.



Inexpensive luxuries

$15 for a flutter in top fashion:
pleated dress, short jacket.
Printed brown-and-beige cotton.
By Jerry Gilden. Costume, Madcaps hat:
Saks Fifth Avenue. Cannon stockings.

$4.50 to put yourself in trim:
bloused sailing-slipover of
black and white knitted cotton;
drawstring waist. At Altman's.



$6 spectacular: optically ground
sun-lenses, plastic shell frames.
By Ray-Ban, at Macy's.





$12.50 course in perfect
co-ordination: bloused
overblouse, $8, and
short shorts, $4.50,
both of turquoise
Malden knitted cotton.
At Altman's.

VEVEAN

PRIGENT



$3 for an interesting time: suèded leather watchbands, many colours. By Gemex, at Arnold Constable.



$13* handful of fashion: big black straw handbag, shorter new handle. By Ingber. Bag, Richelieu bracelet: Best's.



$23 order of cool house flowers: silk print summer robe. By Dorian, at Bergdorf Goodman.





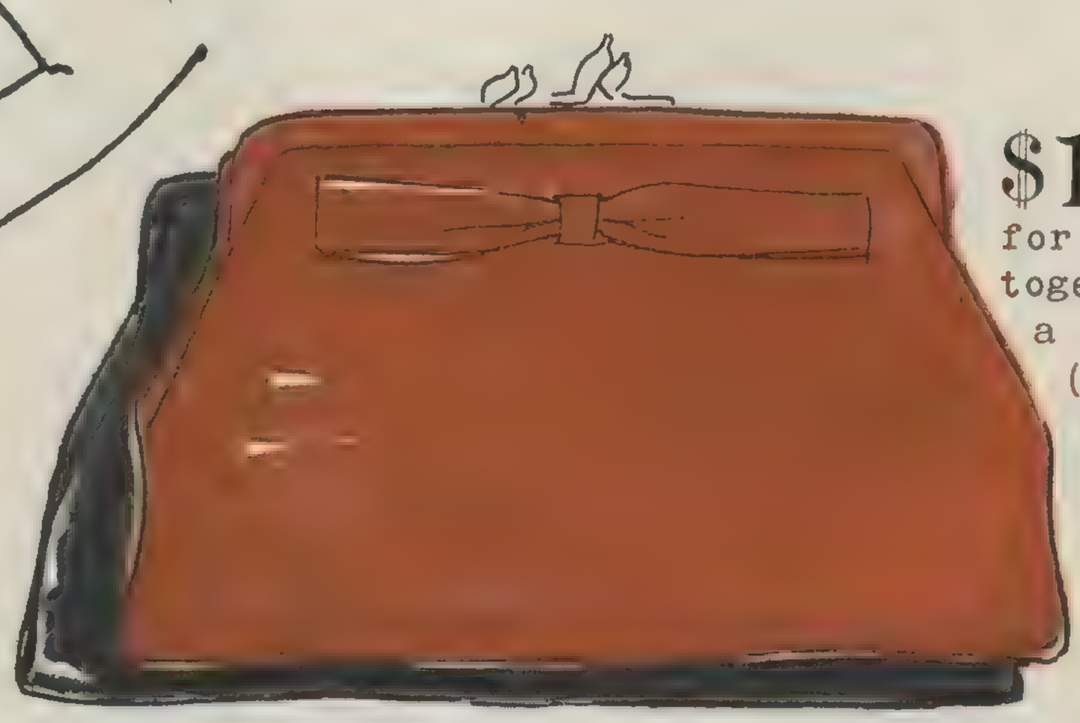
$7 hat-of-the-year: the height of fashion, in straw and pinked red rayon velvet. By Betmar, at Peck & Peck.

$4 fashion-step: red poplin flats with an opera-pump cut cork-and-crêpe soles. By U.S. Rubber, at Best's.

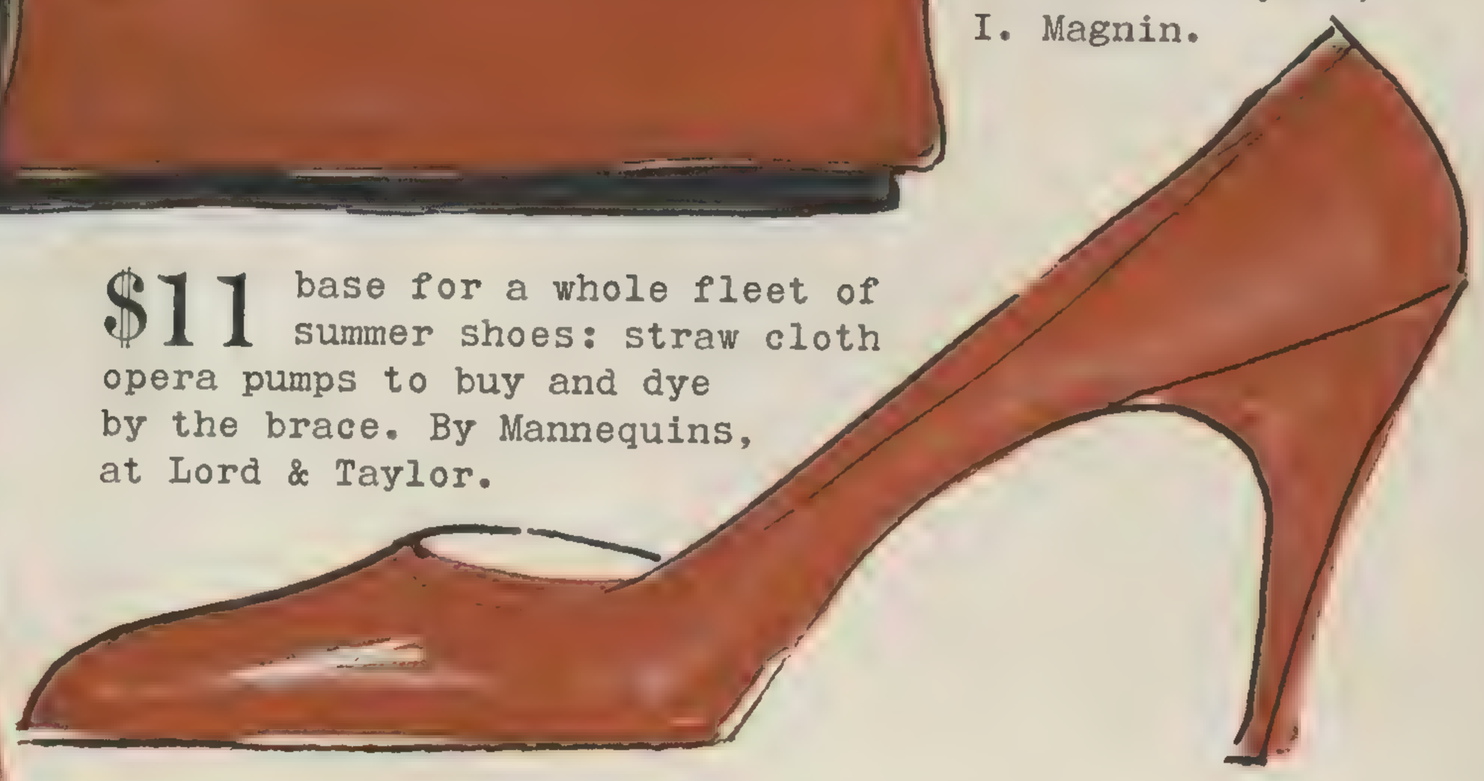
*PLUS TAX

Inexpensive luxuries





$17* and two to carry: satin double-bag for evening that clips together or apart, for a change of colour (separate segments buyable). By Koret, at Lord & Taylor; I. Magnin.



$11 base for a whole fleet of summer shoes: straw cloth opera pumps to buy and dye by the brace. By Mannequins, at Lord & Taylor.

$5 for a reed of a waist: shiny black plastic bamboo belt. By Calderon, at Peck & Peck.



$23 par for the course: white ribbed piqué golf dress with a simple, good cut, red touches.
By Dorothy Cox.
At Saks Fifth Avenue.





$27.50* starting any Friday: canvas week-end case fitted with Elizabeth Arden cosmetics.
Lord & Taylor; I. Magnin.

$18 with a sea of possibilities: beach suit and skirt in two colours that can be parlayed endlessly with other shirts and skirts. (In Wamsutta cotton poplin with bamboo buttons.)
Beach suit, $8. Skirt, $10.
By Rona, at Altman's.



$9 pick of the cotton crop: deliciously feminine pink and white cotton cord sheath. By Junior First. Straw bag. Both, at Bloomingdale's.

$23 dress-of-the-summer: cool black rayon crêpe dress (sleeveless), a rayon Paisley jacket. By Jerry Gilden, at Bloomingdale's.

PRIGENT

$15* boldly invested: black and white sail-cloth handbag that crackles with fashion.
By Roger Van S. At Lord & Taylor.

*PLUS TAX



$35 and you're covered for months, smartly: black Stevens cotton whipcord coat; a gem of good tailoring, and rain-repellent. By Donald Brooks-Darbury. Amy hat. Both: Bendel's Young-Timers.

Inexpensive luxuries





$17 for the least dress in town—and that's the point: a black poplin wrap-around that's scarcely more than an extended apron. It's of Bates Disciplined cotton. By Owen-Morgan, at Peck & Peck.

$50 to live in style—Paris style: fan-printed silk sleeveless dress; taffeta-lined coat. Very French in looks, long in outlook. By Suzy Perette. Russeks; Famous-Barr. Johansen sandals. Hanes seamless sandalfoot stockings.

VEVEAN





$18 for a permanent summer sun tan: khaki cotton twill shirt dress that could be your summer office. By Loomtogs, at Altman's.



$25 dinner-in dress: blue and white crêpe de Chine robe. By Flobert, at Bonwit Teller.

$18.50* and a nice colour change: taupe handbag with an affinity for almost any other colour. By Ronay, in cowhide, at Peck & Peck.

*PLUS TAX



$12 fashion-collection: black knitted cotton sheath ($8); black and white herringbone knitted cotton cardigan ($4). Both, by Aileen, in Permathal-Everglaze cottons by Alamac. Saks Fifth Avenue.



PRIGENT

$15 widely invested: this brimming natural straw hat that can go the way of almost any summer dress. Velvet décor. By Madcaps, at Bergdorf Goodman.

Inexpensive luxuries

$12 black and white- with slender means: cotton jersey shirt ($4), by Smartee; naturally skinny black pants ($8) of Celanese acetate, cotton, and Lastex, by Century. Bloomingdale's. Penaljo slippers.





$32 impossibility- but here it is: burlap bolero ($11) and skirt ($15), a printed cotton blouse($6)-all, in beige and black. By Joe Fligelman, in junior sizes. At Lord & Taylor; Marshall Field. Betmar hat at Lord & Taylor.



$15 and a neat sum of beach piqué: a white bathing suit, by Swim 'N Strut; junior sizes. Bonwit Teller.

$40 nicely skirting the price issue- with tucked white organdie that ties on over a sheath of black ABC cotton faille. By Donald, at Bendel's Young-Timers.

VEVEAN

YOUR VOICE

(Continued from page 57)

couldn't be more enchantingly easy if she were a swan in "Swan Lake."

The Giveaway: A charming extrovert; an attention-getter, hard to elude. The switch technique means she has learned how to play her voice by ear. If she's on your side, good. Sometimes she's too affable, with a trace of the "amateur pickpocket" quality. The frantic fringe, the rising pitch, and larger-than-life approach to routine information do imply a slight tension; Mrs. U. has a small, insignificant case of success jitters. The compulsive fluency means she can't stop competing; she shoots at all targets. Her thought organization will show whether she has a plan of attack or simply rattles on for the joy of racing men's hearts.

The Cure: Why bother? She's quite a lot of fun. On the other hand, Mrs. U.'s speech efficiency would rise attractively and she would irritate fewer people if some things were not big (or even very little), but just middling. Mrs. U. could slow down, avoiding sudden panther leaps in pitch.

6. The Voice: Smothered, mumbling, and monotonous. Mr. P. has an almost constant mezzo pitch, a slight nasality; the volume of his voice is too low to permit much variety. His articulation is lazy; the gait of his voice, uneven, but usually slow. Although, as a successful atomic physicist, he has a good many intriguing facts in hand, and a lucid vocabulary, people find it difficult to listen to him; they turn off their minds, feeling left out. Detail concerns P. enormously; no atom is left unexploded in his conversation.

The Giveaway: Ecstatic absorption lies for Mr. P. in the realm of his work (where he excels), not in communication: he thinks out loud more than he talks. Occupation-centred, rather than self-centred, he has very little urge for participation in small talk, team sports, or community living. As one man remarked, "He's in the head so much." When he "reads a paper," most of the scientists who listen hope they can read it for themselves in print; its content withers on the speakers' platform. He's afraid of dramatics. The monotony in his voice, however, does show mild conviction of his powers as an oracle.

The Cure: First, the mouthpant, recommended for Mrs. Q. (see her case history). It will build up his diaphragm, killing the slight nasality. Second, regular practice in articulation, for which the classic exercise is this: Nip between the front teeth an ordinary kitchen match; read aloud, attempting all the while to talk as though you were on a radio program and did not want the listeners to know about the match. Then remove the match and read the same passage again. In this way the articulation is "warmed" without being made artificial as it can be by old-fashioned elocutionary drills like Eliza Doolittle's "rain in Spain" exercise.

7. The Voice: The general effect of Miss M.'s voice is of a bell struck not with a good iron hammer, but with a small bar for pulling out carpet tacks; the dynamics are missing. Pitch arcs quaver up and down relentlessly; words are drawn out.

This is the voice of the whiner; usually it is set at high volume. Miss M., however, whines at low volume, eager to communicate, but reluctant to be overheard. Barely brushing forty-five, she looks younger, dresses—mostly in navy blue—with some taste and perhaps too much self-indulgence when it comes to vintage alligator handbags, the kind with baby padlocks. She lives alone in a rather handsome semi-Victorian house, modestly staffed.

The Giveaway: Martyrdom is the problem here. And habit. Almost everyone at some time or other lives through a phase of feeling martyred and the involuntary nasal whine built in for the occasion may, unfortunately, take over for good. Long after the whine has ceased to be valid, it presents its owner to the world as a martyr and a nuisance.

To spot Miss M.'s martyr-phase you really do not need Sigmund Freud, you only need Miss M., who will gladly carry you in half an hour through the assorted maladies, deaths, and burials in her family; most audiences run.

Temporary whines, the whine, say, of the woman who goes nasal only on the subject of child care shows how little she likes it, how put-upon she feels when faced with a cross, slightly soiled baby. In men, the whine often sounds as a thin growl.

The Cure: Miss M. ought to correct her pitch arc. For this she

(Continued on page 118)





Why do you think you're

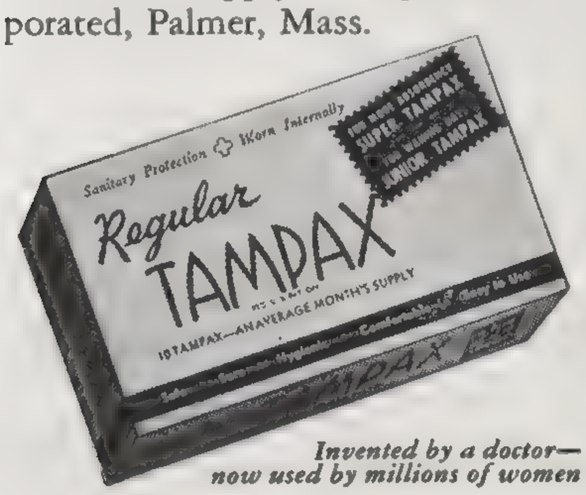
DIFFERENT?

There's nothing in the world to prevent you using Tampax except your own refusal to face the facts. Millions of women have used billions of Tampax with complete satisfaction. It was invented by a doctor for the benefit of all women, married or unmarried, active or not. We don't ask you to commit yourself to it; we ask you simply to try it.

Only by trying Tampax can you discover for yourself how convenient and comfortable internal sanitary protection really is. Tampax doesn't bind, chafe or irritate—the wearer can't even feel it! It's simple to dispose of—applicator and all. It's invisible when in place—prevents odor from forming—in fact, in every way it tends to make you forget there's any difference whatsoever in days of the month.

NO BELTS
NO PINS
NO PADS
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Tampax is available at all drug and notion counters in your choice of 3 absorbencies: Regular, Super, Junior. Month's supply goes into purse. Economy size gives average 4-months' supply. Tampax Incorporated, Palmer, Mass.



Invented by a doctor—now used by millions of women

YOUR VOICE

(Continued from page 117)

will need a critic on the hearth or a voice coach, someone to listen to her, interrupting when the rise and fall of her voice becomes distressing. Nasality will die with the mouth pant (see Mrs. Q.'s cure), but if she has a professional voice coach, she can manage this more quickly by also doing what Noel Coward calls the "Moose Call," a series of oo's, mm's, then ooommmmm's; this must be taught as it is full of traps for the would-be moose.

8. The Voice: Mr. X. champs off the ends of his words with a jolt like the kickback on a rifle. A big, powerful, successful man, he speaks in a sharp, hard tone, paced fast; he has a strong rasp, harsh and unpleasant. At dinner parties, he sits back, letting the conversation ricochet around him while he "thinks of a remark," usually a small ultimatum dropped, eventually, with a heavy plunk that sends out ripples of silence all around the table. When Mr. X.'s comments are seized upon by his friends in a spirit of innocent controversy, the pace of his speech is stepped up to racing time; he develops a tendency to repeat short phrases. He sounds rude and tone-heavy.

The Giveaway: Hard tonal quality, abruptness, clipping, speed, and repetition all reveal tension, nervousness. They mark the voice of a person who is afraid of participation but craves to participate. He feels he's off familiar ground; apt to be self-centred, a bad listener. The degree to which any of these qualities is heard, naturally, reflects the amount of tension.

The Cure: The cure for Mr. X. focuses first on explaining his faults, then on eliminating his rasp (which gives a predominantly a-aa-ah sound) and placing the tonal sounds forward in the vocal apparatus. To bring the tonal placement forward, he might try this exercise: With a dictionary or a newspaper, run through a list of words—any words with a couple of good fat syllables—picking out the key sound in each. Repeat that aloud, then say the whole word. Take mechanism, for instance; the key sound is meh—Say meh- meh- meh-, then me-chanism, then mechanism. Base the drill on words, not sentences; later in normal speech, its benefits work like osmosis.

Discoveries for the men



1

Collected here: refreshments that can be as bolstering to a man's state of mind and good looks this summer as a non-wilt collar.

1. A citrus freshness is the keen accent of this series by Corday, called Jet for Jentlemen. A vivid Cologne, a shaker of Talc, After-Shave Lotion with soothing abilities—all these arranged in a handsome black and white box. $4.50*. Now, at Altman's.

2. No man can lose this cap: Yardley Shower Shampoo has its flip-cap attached to the tube. $1. Bloomingdale's.



2

3. A man's complexion can be as sensitive as you-know-whose. For him, two creams by Gourielli that work invisibly, greaselessly. A cream for after-shaving, Tone disappears to continue its protection all day. Active Ozone Cream freshens dry skin, wards off a weather-beaten look. $1.50* each. Gimbels.



3

4. Caron's special blend, *Pour Un Homme*, owes its crispness to lavender, stays crisp on the skin, on a man's handkerchief. $7*. Saks Fifth Avenue.



4

5. Schiaparelli's well-known baritone scent, Snuff, now enlivens Cologne, Talc and After Shave Lotion in easily gripped, cord-wrapped bottles. In a cigar-like box, $7.50*. Lord & Taylor.

*PLUS TAX



5

MIEHLMANN



6



7

6. Nice tailoring for summer week ends: a plaid kit fitted with Seaforth grooming addenda in plastic bottles that can be refilled. $4.95*. At Bloomingdale's.

7. For some men, this stands as standard equipment: Guerlain's crystal clear *Cologne Impériale*. Originally blended to Royal Order in 1850, it's stayed in favour since (a singular clarity and a light edging of lemon and orange flowers might account for this). In traditional bee-studded glass decanter that first housed it. $22.50*. Saks Fifth Avenue.



8



9

8. Electric razors hum smoothly, comfortably, closely over a beard that has been pre-conditioned with this new formula: Yardley Pre-Shaving Lotion. $1. Bloomingdale's has it.

9. An eight-ounce pinch bottle holds a summer's supply of after-shave lotion that's a rich but dry blend with overtones of *tabac blond*. By Countess Mara. 338 Park Avenue. New York 22. $8.50*.

10. The crested helmets that mark the Kings Men series, now stopper this smoothing After Shave lotion, as well as a fern-scented Cologne (not shown). The gilded bottles, in a shiny box, $7*. Macy's.



10

11. The extra dry fragrance of Marcel Rochas *Moustache* can now be sprayed on the skin after-shave, after-shower. The new refill flask with a leather-like covering (the flask is leakproof, spillproof), is converted to an atomizer with the twist-on of a gilt metal head. Flask, $8*; spray, $1.50. Saks Fifth Avenue.



11



They'll see it in your face—the blissful comfort, the confidence, the precious sense of feminine well-being. And they'll see it in your figure—the *years-younger* figure that only Wonder-Bra can give you. No need to understand why "diagonal slash" works the wonders it does (although the principles are so fundamental, so ingenious, they have earned a construction patent from the United States Government). Try it on. Feel the difference in fit, in comfort, in the most beautiful lift your figure—and your spirits—have ever known. See the wonder of Wonder-Bra in *your* face.

Cup sizes A, B, C and D from $2 to $12.50. At these fine stores: **Arnold Constable** *in New York and suburban stores. Baltimore, Hochschild-Kohn; Boston, Filene's; Brooklyn, Abraham & Straus; Chicago, Maurice L. Rothschild; Des Moines, Younker's; Detroit, Crowley-Milner; Miami, Hub Stores; Minneapolis, Young-Quinlan; New Haven, Malley's; Philadelphia, Bonwit-Teller; Pittsburgh, Joseph L. Horne; Providence, The Outlet Company; Richmond, Miller & Rhoads; Syracuse, Flah's; or write Department V, Wonder-Bra, 135 Madison Avenue, New York 16, N. Y. for name of store nearest you.*





Inexpensive luxuries

(Continued from page 116)



Right: $11—irons out your problems: a blouse ($5), and skirt ($6), of turquoise cotton plissé that dries out ready to put on. By Heatherlane, at Macy's.
Left: $8 worth of cool black—a cotton jersey dress helped to a sensational fit by a flat floating sash of crisp black-and-white striped cotton. It's by Smartee, at Bonwit Teller.





Ain't it a grand and glorious feelin'!

You were scared. You thought you had cancer. So you did the thing *every* intelligent person does—you went to a doctor for a checkup.
And it wasn't cancer after all! Ain't it a grand and glorious feelin'!
Scientists are making progress against cancer. To keep this work going, money is needed.
So fight cancer with a check—and a checkup. Give to your Unit of the American Cancer Society, or mail your gift to CANCER, c/o your town's Postmaster.

American Cancer Society



Above: $20—and fine sheath shape for good measure. By Pat Hartly, of blond Crestwood cotton. Sheath, in junior sizes, M M straw bag: Best's.
Left: $11 bath or beach luxury—an Inverness cape of yellow Cannon terry cloth. By Royal Robes, at Bloomingdale's.
Right: $8 that Mrs. Exeter would be happy to part with: a black-and-white checked gingham bathing suit of unusually becoming lines—of skirt, bodice, midriff. By Surf Togs, in an Ameritex cotton, sizes to 40. Saks 34th.







Italian news

Above: Carryall bag one jump from a fisherman's creel; straw, with a cowhide top. Below it, an underfoot view of a new flat shoe with a punchwork sole—lets you really walk on air. The shoe, plushy grey suède, by Patrizia. The lion, in the Piazza Signoria, Florence. *Left:* New heel engineering—all of a piece with the shoe; the only seam is down the back. Heel, to order for the red opera pump by Magli, on page 88. *Below:* Big handbag—or small travel bag, in brown leather. *All:* at Saks Fifth Avenue.



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EXPERT CARE FOR THE HAIR, SCALP, SKIN, HANDS

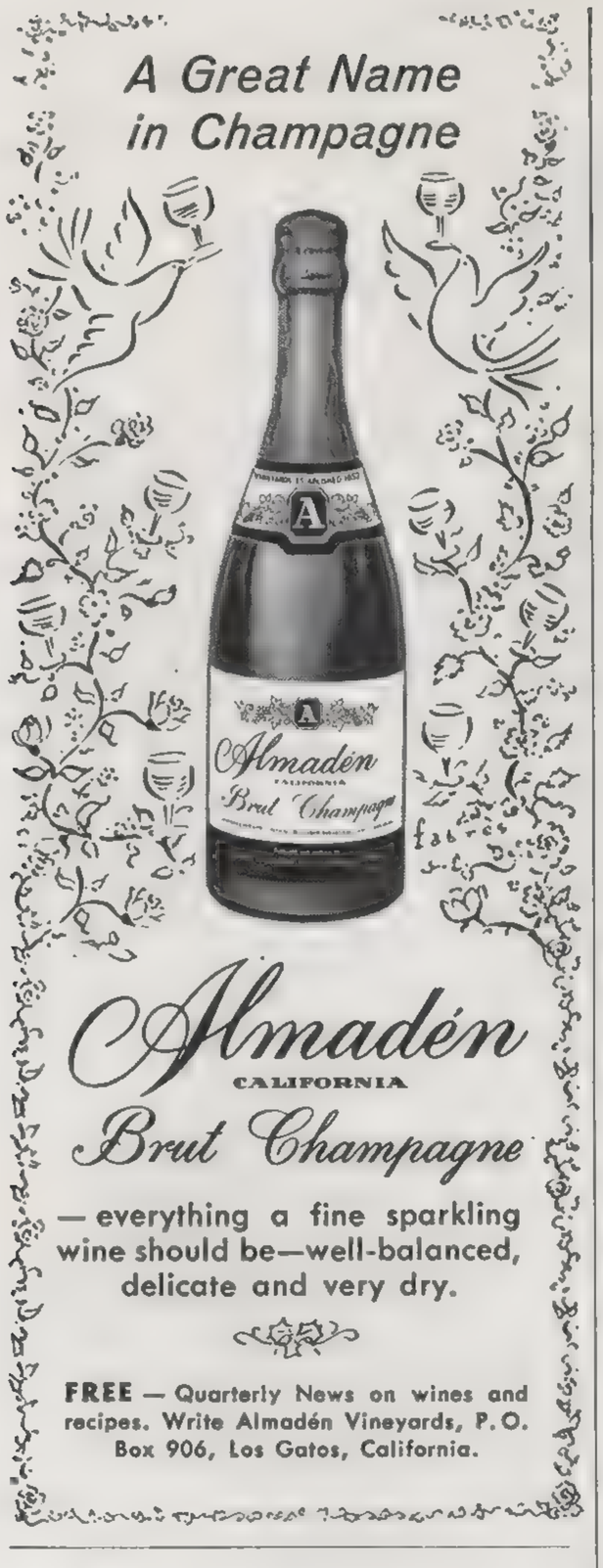
Out of

Mr. John's

hat box . . .

HOSIERY that goes to your head. Look for the exclusive store in your city that sells them. 1.95 pr.





AUSTRALIA

(Continued from pages 74-83)

TO KNOW BEFORE YOU GO:

1. Australia is big, roughly the area of the U.S.A., so time your trip accordingly. Don't plan on running over to Darwin for the day from Melbourne—they're about as close as New York and San Francisco.

2. Australia is busy, the top hotels are few, reservations in advance are a must (Olympic visitors, see Melbourne pointers, to follow).

3. Australia has the amenities, but few travel-luxuries. Count on basic comfort, complete cleanliness, a pleasant suite occasionally—but the grand hotel simply doesn't exist. The room with bath-down-the-hall is an accepted thing (so specify you'd like yours attached); and you're expected to press your own clothes if you don't have time to send them out—irons and boards are supplied. Outside top cities, the going can be as rough as a camping trip.

THE FLIGHT PLAN:

Qantas, Australia's overseas air line, flies from San Francisco to Sydney via Honolulu and Nadi (Fiji Islands). Geared to long flights—you'll be aloft about 27 hours—their Lockheed Super G Constellations are admirably comfortable: clock-round service, platters of fresh fruit (Australia has fabulous fruit), endless supplies of fluffy yellow towels.

Take a plane bag that can hold an extra dress—welcome on a Honolulu evening stop or after a morning shower at Nadi.

Reservations: Qantas Empire Airways, 212 Stockton St., San Francisco 8—or your travel agent.

MELBOURNE POINTERS:

1. Getting there. Olympic visitors will be shuttled from Sydney to Melbourne in quick order by special arrangement (Sydney hotels will be jammed). Otherwise, Qantas will book *all* your inter-Australia flights via affiliate lines.

2. Hotels. Sold out for November, but the Olympic Civic Committee can arrange to put you up with the local citizens: comfortable, congenial, educational, inexpensive (30 shillings top, and the Australian pound of 20 shillings is valued at about $2.20). At less-crowded times: the Australia and Menzies are the top hotels, and the Oriental is good, also Scott's and the Windsor—no luxury, remember.

3. Food. Cheap, good, and often interesting—as all over Australia. Oysters and seafood are superb; steak plentiful (standard for breakfast!) but usually overcooked unless you insist. Try carpetbag steak (stuffed with oysters), and spatchcock (a very young chicken, served charcoal broiled). If invited on a picnic, go: billy tea, made in a tin can, laced with gum leaves, is a treat.

For lunch or dinner: Menzies (charming old dining room), Florentino's, Antonio's, Maxims. Late suppers, dancing: Claridge's.

4. Liquor. Licensing laws are fiendishly complicated and constantly in flux—so check as you go. Melbourne beer is famously good, and you might give the local wines a whirl; they're inexpensive and often commendable. Licensed hotels may serve drinks to guests at any hour. (And don't overlook Melbourne water—softest in the world, but you'll have to ask for it; it's not a custom at table.)

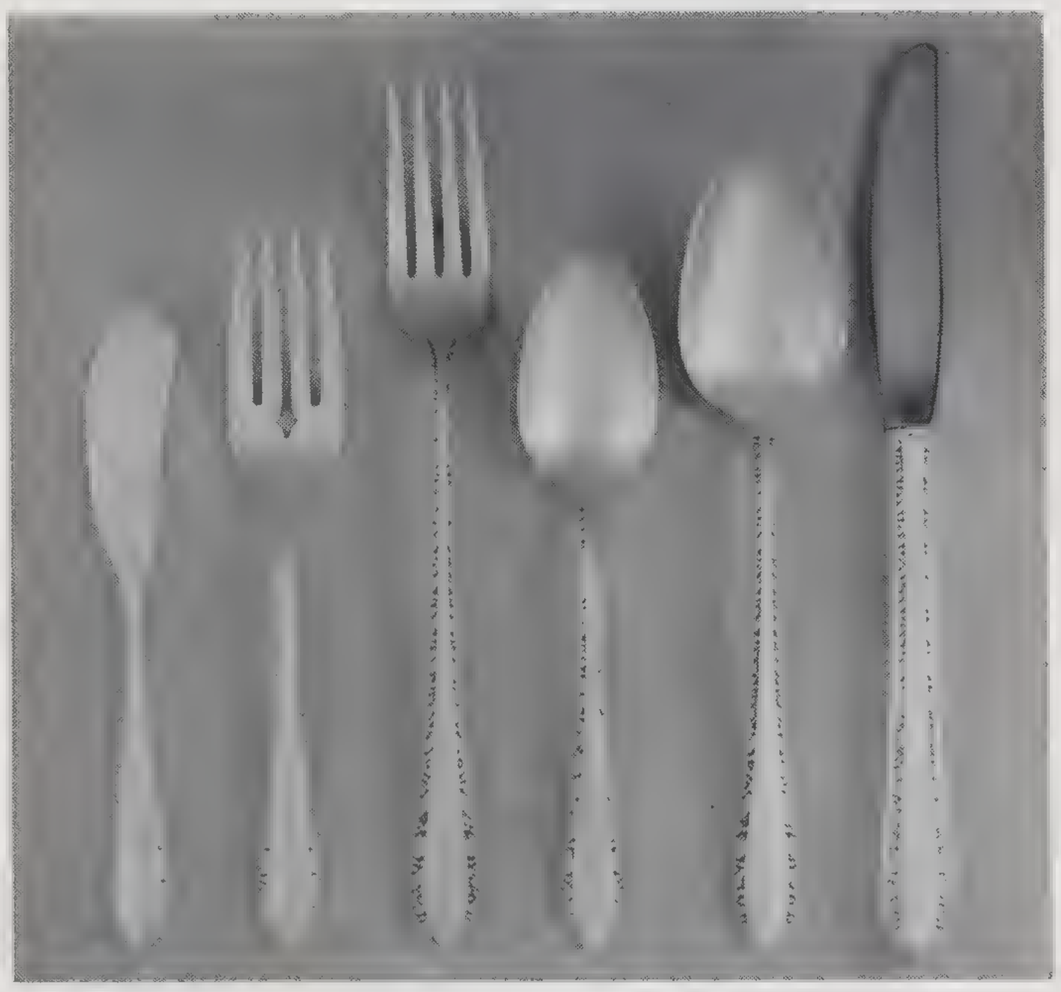
5. Getting around. Besides taxis (men riding alone are expected to sit with the driver), there's a fine hire-car system: for a few shillings extra, your car will call for you at any given hour. Also, Avis rents the snappy little Australian Holden cars—lefthand drive, remember, and snaky roads: 30 m.p.h. will be your average.

6. Weather. Cool-to-hot early summer weather. Vogue's flight wardrobe covers everything except a long evening dress; you'll need one if you'll be invited to private parties—Melbourne women like to dress, and own the best.

MELBOURNE POINTS-OF-INTEREST:

After the Botanical Gardens, there's the best museum in the Southern Hemisphere—the National Gallery of Victoria, enriched by the Felton fund and collection. The Van Eyck and the Memling are gems, but the paintings of Australia—like Roberts' "Bushrangers on St. Kilda Road"—give a flavour no history book can duplicate. See the adjoining Library's rare manuscripts; and if you're not one to balk at taxidermy, the famed Australian race horse, Phar Lap, is on view in the Museum. The De Bray gallery often has interesting exhibits.

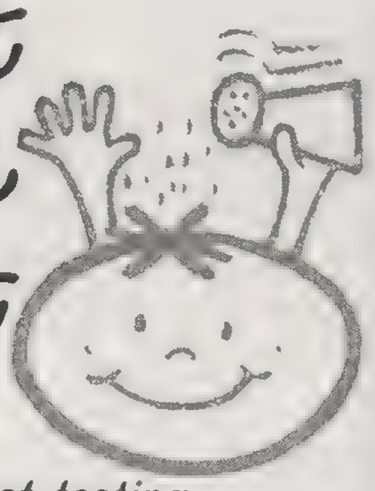
Also: Fitzroy Gardens—a gorgeous conservatory, and Captain Cook's original Cottage, and a Fairies' Tree—children are enchanted by it. Next, Phillip Island, where the penguins file down the beach at sunset. Ballarat (site of the Olympic rowing competitions) is the site of the gold rush, has beautiful gardens, an interesting art gallery. John Landy, the great miler, is a teacher at nearby Geelong; and Bacchus Marsh (delicious name!) has a breathtaking memorial avenue of trees.



The well-tempered silver

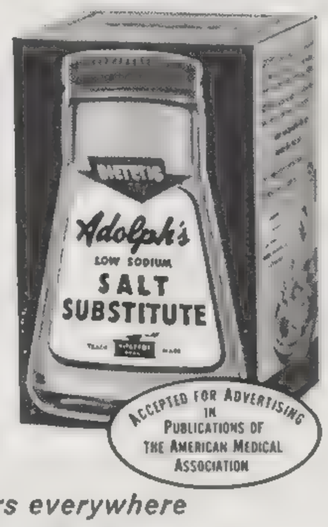
No matter how many kinds of china a bride may be given—this pretty sterling silver design will go with all. Called "Wildflower," it has a classic simplicity of line, a narrow, deeply-engraved floral border. By Royal Crest Sterling, in the new, adaptable lunch-or-dinner size. Teaspoon, $5.40*; dessert spoon, $7.40*; salad fork, $6*; standard fork or knife, $7.50*; butter spreader, $5.40*. Also available as a place setting: six pieces, $33.80*. *INCLUDING TAX

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NEW AVAILABLE FOR THE FIRST TIME
ADOLPH'S Low Sodium MEAT TENDERIZER
Seasoned and Non-Seasoned-makes every cut and grade of meat extra tender and flavorful.
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For swimming: calm bay waters reaching from Mentone (where Rising Fast, photographed on page 80, is stabled) to beautiful Mount Eliza. There's a fine hotel at the latter—the Manyung.

Entertainment: Australia's famous theatrical institution, the J. C. Williamson Company, expects to produce *The Reluctant Débutante,* with Roger Livesey, during the Games. And the Princess Theatre (where Bernhardt once played) will bring in *Tea and Sympathy* after the current run of *Kismet.* The Arrow is another theatrical group to look into—little-theatre life is lively. Watch for tours of *The Summer of the Seventeenth Doll,* a new, notable piece of Australian playwriting. Movies? Australian-made films are rare, and revivals of *Jedda,* Charles Chauvel's powerful classic, ought never to be missed.

SHOPPING AROUND MELBOURNE:

1. Native to the country: good crocodile bags, shoes, at fine prices. Also: fluffy ombré mohair travel rugs (Australia's economy rides on the back of the Merino sheep); watchbands of kangaroo leather, toughest ever; cigarette cases of Broken Hill silver (locally mined); cigarette boxes made of handsome native woods, like blackbean and blackwood. Opals, of course—and Koala bear toys: an irresistible souvenir.
2. Imported, but economical: English leather, Scottish cashmeres, and other fine U.K. produce. At Le Louvre, French fabrics are used almost exclusively in the custom clothes collection—designs are good and prices just fine. Chambrelent also makes to order, has a rewarding *boutique* called Pour Vous.
3. Top Melbourne shops: Georges Ltd., smart and quite special; The Myer Emporium, a great polyglot pleasure-dome with Paris originals as well as aboriginal produce. Hardy's and Drummonds, two leading jewellers, have opals, silver. The arcades: a shopper's joy.

MORE AUSTRALIA INCENTIVES:

Accessible, thrilling: the big-game fishing at Ulladulla near Sydney—for the terrific Sydney surfing, see page 77. And the city itself, like San Francisco on a grander scale, makes exciting seeing and living. One of Australia's best-managed hotels is there, the Wentworth, and one of the world's best shops: David Jones Ltd. (At Mt. Kosciusko, in the same state—good skiing from May to November.)

Far but fantastic: the Great Barrier Reef, a fair run north from Melbourne via Brisbane. Coral teems with sea-life that's strange, beautiful, almost scarifying: dugongs, for instance.

The aboriginal life: concentrated mostly around Darwin (Northern Territory). Read Alan Moorehead's *Rum Jungle* before you go, before you see "the dreaming," the "walkabout," and the corroboree (aboriginal dancing) in operation. The rainy season starts in Darwin in December—40 to 60 inches of it!—so seeing the aborigines is *not* recommended at Olympic time. (For a "Big Walkabout" in New Orleans rhythm, right here: the Angel record of Graeme Bell and his Australian Jazz Band.)

Points west: Qantas, for a small additional fare, can route American travellers homeward (by prior arrangement, of course) via Singapore and Karachi. And New Zealand is Australia's nearest neighbour; Tasmania—one of Australia's own states (and if you want to see remnants of the convict settlements, plus heavenly island scenery, this is it).

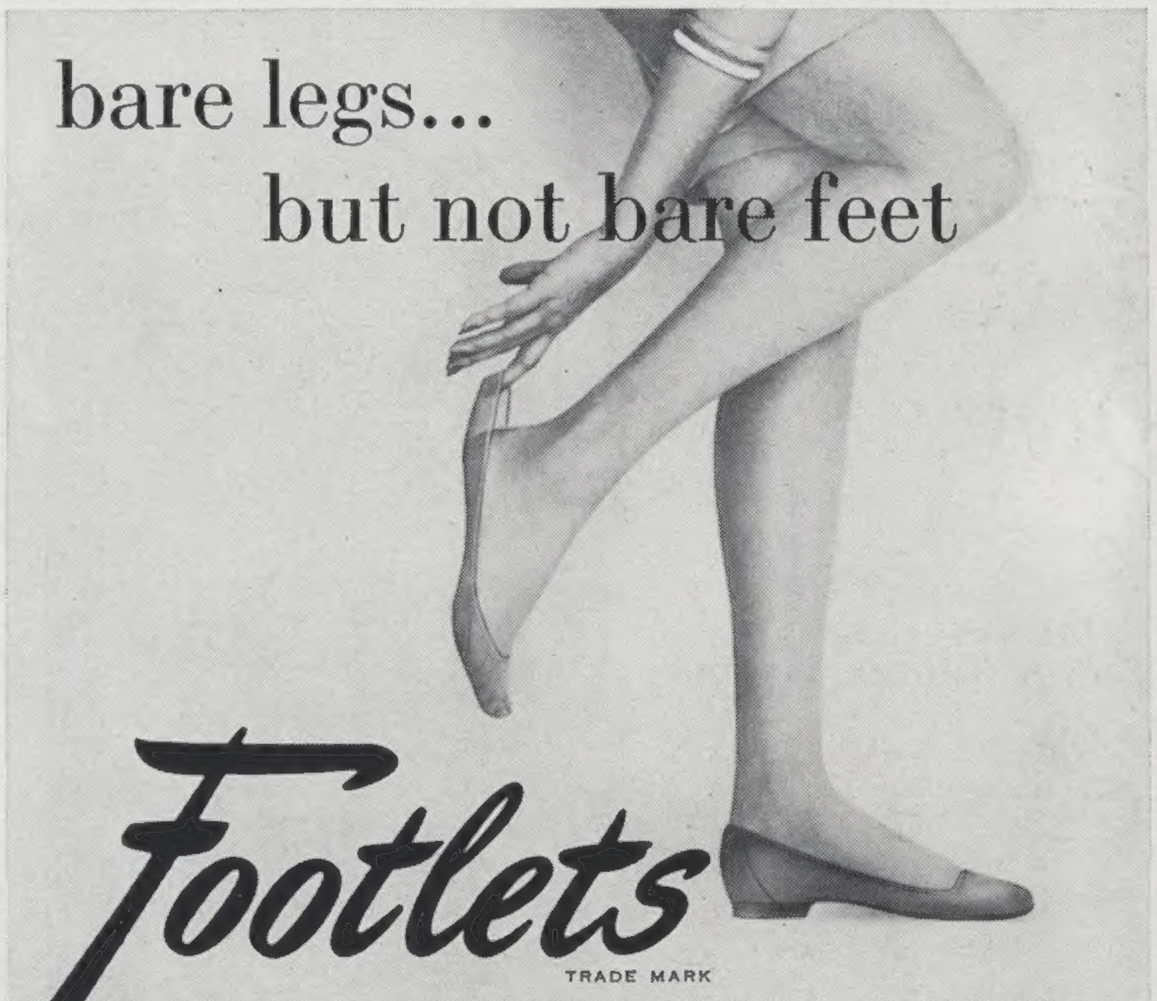
SUMMER BLACK

The following is a list of stores throughout the country where the Ceil Chapman sheath-and-coat costumes on pages 66-67 may be found.

Albany, N. Y.	Flah's
Asheville, N. C.	John Carroll
Atlanta, Ga.	Leon Frohsin
Beverly Hills, Calif.	I. Magnin
Birmingham, Ala.	Burger-Phillips
Buffalo, N. Y.	L. L. Berger
Cincinnati, Ohio	Jenny
Danville, Ill.	Deutsch-Uptown
Davenport, Iowa	Isabelle Ramey
Dayton, Ohio	Leon Frank
East Orange, N. J.	Doop's
Erie, Pa.	The Edith Meiser Shoppe
Evansville, Ind.	Kaiser's
Fayetteville, N. C.	The Capitol
Florence, Ala.	Shirley's
Fort Lauderdale, Fla.	Burdine's
Fort Worth, Texas	The Fair
Fresno, Calif.	Bruckner's
Hartford, Conn.	G. Fox
Highland Park, Ill.	John Stevens
Kansas City, Mo.	Harzfeld's
La Jolla, Calif.	I. Magnin
Lawton, Okla.	Scott's
Lexington, Ky.	Embry & Co.
Little Rock, Ark.	Pfeifers of Arkansas
Longview, Texas	Riff's
Los Angeles, Calif.	I. Magnin
McAllen, Texas	Ladies Supply
Memphis, Tenn.	Laclede's
Meriden, Conn.	Styletex
Miami, Fla.	Burdine's
Miami Beach, Fla.	Burdine's
Minneapolis, Minn.	Dayton's
Myrtle Beach, S. C.	John Baldwin
New Haven, Conn.	Esther's
New Orleans, La.	Maison Blanche
Oakland, Calif.	I. Magnin
Palo Alto, Calif.	I. Magnin
Pasadena, Calif.	I. Magnin
Philadelphia, Pa.	The Blum Store
Phoenix, Ariz.	Goldwaters
Pittsburgh, Pa.	Kaufmann's
Rochester, N. Y.	Moress
Sacramento, Calif.	I. Magnin
Salt Lake City, Utah	Raymond's
San Antonio, Texas	Frost Bros.
San Diego, Calif.	Hafter's
San Francisco, Calif.	I. Magnin
Santa Barbara, Calif.	I. Magnin
Seattle, Wash.	I. Magnin
Southport, Conn.	Guy Norman
Springfield, Ill.	John Bressmer
St. Petersburg, Fla.	John Baldwin
Syracuse, N. Y.	Flah's
Tampa, Fla.	Viola Todd
Tucson, Ariz.	Steinfeld's
West Palm Beach, Fla.	Burdine's
Winnetka, Ill.	Frances Heffernan



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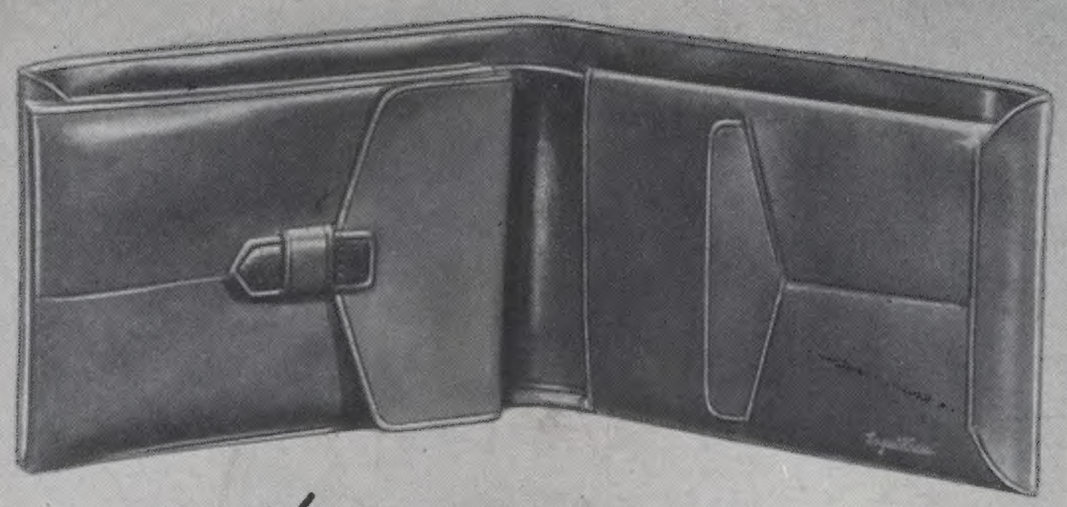


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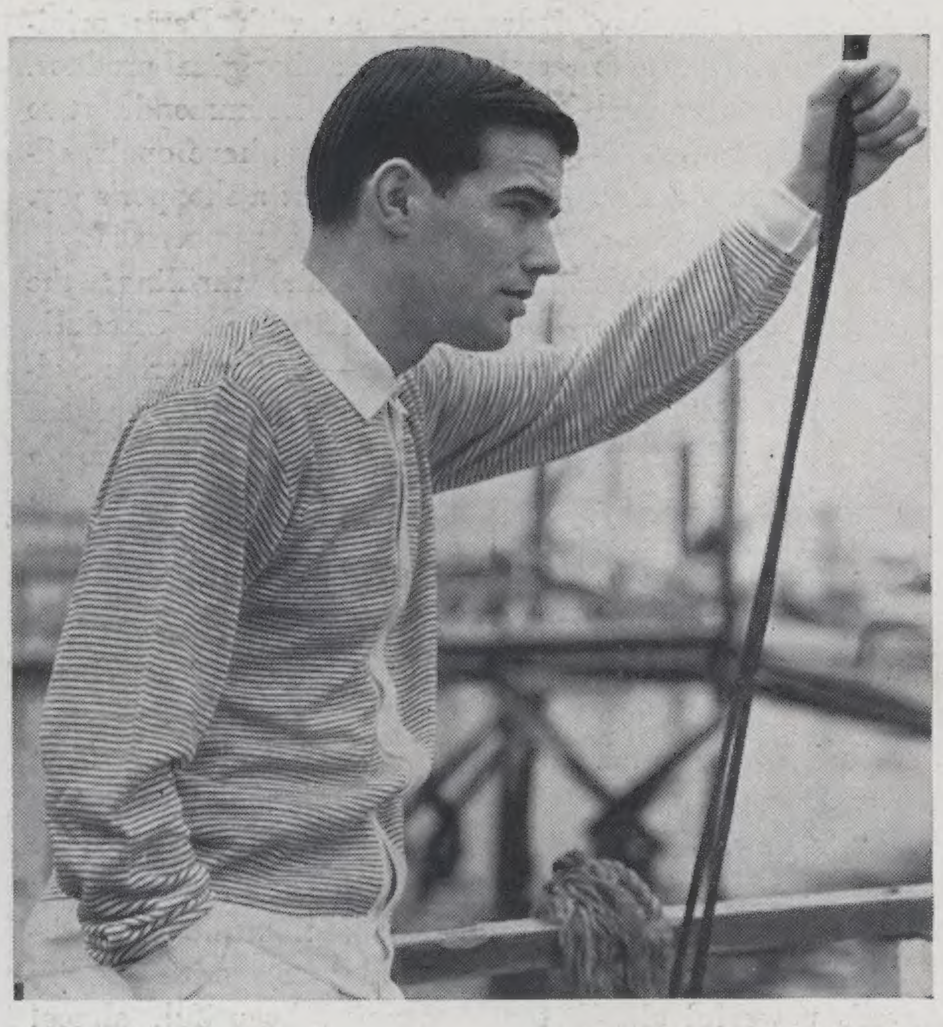
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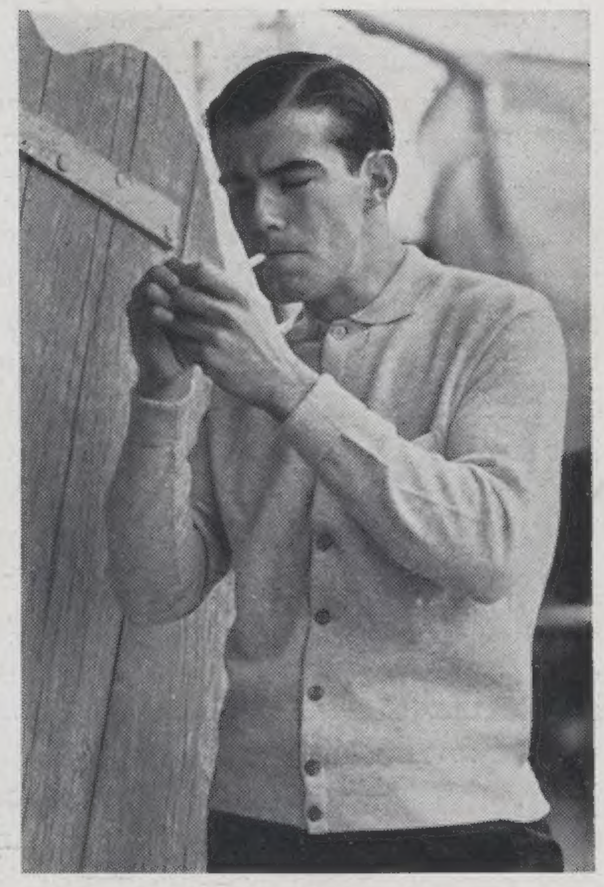


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New men's sweaters: summer shirts



Easy as sweaters, tidy as shirts—these new sweater-shirts; perfect for a man's summer life if a lot of it will be spent outdoors. *Top:* Navy-blue and white striped sweater-shirt of high-bulk Orlon; white edgings. $12. *Right:* Lamb's-wool and nylon sweater-shirt in a colour (oatmeal) that's easy to mix. $14. *Both* sweater-shirts by Catalina, both at Wallachs; The Broadway.

VOGUE PATTERNS

(Back views, sizes, yardages, of Patterns shown on pages 106-107)





Above, left: Vogue Pattern 8868. A bloused shirt dress, the bloused sleeves made in one with the yoke. Sizes 10 to 18 (28 to 36). For size 16 (34), 4⅞ yards of 39″ fabric are required. Price, 75c. *Above, right:* Vogue Pattern S-4701. Bloused sheath, in sizes 12 to 20 (30 to 38). Size 16 (34) takes 2⅞ yds. of 39″ fabric. Price, $1

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